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ABSTRACT

This thesis reports on a 1996 survey of Wisconsin art educators (N=161) concerning attitudes, college preservice background, availability of graduate level course work, and perceptions of working with students with exceptional education needs (EEN). An introductory chapter provides an overview of developments leading to passage of Public Law 94-142, the Education for All Handicapped Children Act of 1975 and the reauthorizing and renaming of this legislation as the Individuals with Disabilities Education Act (IDEA). The scarcity of research relating to the effect of IDEA on art education is noted. Findings indicated that art educators felt they serviced more students with EEN than regular classroom educators. Most teachers surveyed felt their preservice college background did not do a good job in preparing them to work with students with EEN. Teachers were overwhelmed by the variety of types of EEN encountered. Teachers generally had a poor understanding of the educational assessment process that leads to student placement in an EEN disability program. The paper concludes that institutions of higher education need to consider adding preservice course work relating to work with students with EEN as part of graduation and license requirements. The survey is appended. (Contains 48 references.) (DB)

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By

Mark S. Hillert

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The Problematic Nature of Art Teachers' Efforts to Adapt Instruction for Special Needs Students

by

Mark S. Hillert

A thesis submitted in partial fulfillment
of the requirements of the degree

of

Master of Science

Adaptive Education

Approved:

Committee Chair

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Abstract

This study presents a brief overview of the developments leading to the passage of PL 94-142, The Education for All Handicapped Act of 1975 and significant court interpretations prior to 1990 and the re-authorizing and renaming of this legislation as the Individuals with Disabilities Education Act (IDEA). Some discussion focuses on the scarcity of research relating to the effect of IDEA and students with disabilities on art education in general and Wisconsin art educators in particular. Wisconsin art educators, as members of the Wisconsin Art Education Association, were surveyed in September, 1996 concerning attitudes, college pre-service background, availability of graduate level course work, and perceptions of working with students with EEN (Exceptional Education Needs) in Wisconsin art classrooms. Art educators feel they service more students with EEN than regular classroom educators. Most teachers surveyed feel their pre-service college background did not do a good job preparing them to work with students with EEN. Teachers are overwhelmed by the variety of types of EEN encountered. Teachers generally have a poor understanding of the educational assessment process that leads to student placement in an EEN disability program. Institutions of higher learning need to consider adding pre-service course work relating to work with students with EEN as part of graduation and license requirements.

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The Problematic Nature of Art Teachers' Efforts to Adapt Instruction for Special Needs Students

CHAPTER 1

Introduction

Education in the American classroom can be greatly influenced by factors largely beyond the control of the classroom teacher. This is particularly true for students with disabilities. Under several federal laws relating to education, students with disabilities are referred to as students with Exceptional Education Needs or students with EEN. Decisions made by school boards, state legislatures, the court system, and Congress all can have far reaching consequences for all students. What is taught in the classroom, who teaches it, and to whom it is taught can become all encompassing issues. At times what is best for the child becomes obscured, and, to listen to some discussions, irrelevant. The issue of students with EEN and how they will be educated with their peers is one fraught with many of the same pitfalls.

The Challenge

Attitudes and perceptions are an integral part of any work in education. The perceptions and attitudes of both students and teachers can directly and indirectly determine the success of teaching strategies, daily lessons, and even entire programs. The education of students with EEN is influenced by even more layers of attitudes and perceptions.

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Laws relating to education have been changing since the early days of our Republic. Perceptions, attitudes, and laws relating to children with disabilities and their education have been evolving for nearly as long. More positive change relating to educating students with EEN has occurred in the last twenty years than perhaps the last two hundred. Changes in federal laws and court cases defining and refining those laws have had a profound effect on education in the United States. In some ways the United States is simply mirroring more enlightened attitudes from other countries. In other ways these changes in the United States are becoming a standard for what has become our global village. Accelerated development and use of technology may completely change the look of education for all students, including those with disabilities, before the next decade has passed.

For many it seems these changes are occurring at the speed of light. Many school districts have been trying to come to terms with what it really means for the students with disabilities in their districts. No sooner does a school district, principal, or classroom teacher feel they have reached a satisfactory solution for educating a student with EEN, than a new regulation or court interpretation puts the entire issue in a different light. As a result, teachers in general and art teachers in particular are experiencing students with EEN in their classrooms in greater numbers than ever before.

It is often the case that art teachers have a disproportionate number of students with EEN in their classes. Art classes often bring together students

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from different teachers and there are often more students with EEN within the art class grouping. With a variety of media for students to work with and many different skill levels, art educators often feel ill-prepared to work competently with these students.

Many of these students have disabilities with which art teachers are unfamiliar. This can range from having little or no information about the specific disability the child is experiencing, to no effective training in teaching strategies for a student with a disability. Successful education of these children will require teaching which adapts to and helps each child compensate for his/her disability in terms of art education.

The question then becomes one of the degree to which art teachers are prepared, both as pre-service teachers and as experienced art educators. A study of this information is of importance because art educators are now mandated by law to teach more students with EEN in their classrooms along with their nondisabled peers.

This study will show the historical perspective of the legislation creating the Individuals with Disabilities Education Act (IDEA) and the challenge it presents to schools in terms of educating students with disabilities. This in turn has lead to new expectations in the level of teacher ability to work with all students. Have new expectations for levels of teaching been created for art teachers? Is there adequate support and training for teachers who work with students with disabilities?

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This study, focusing on art teachers in Wisconsin, will show the historical perspective of the legislation creating the Individuals with Disabilities Education Act (IDEA) and the challenge it presents to schools in terms of educating students with EEN. A student with a disability who requires additional educational services is called a student with an exceptional education need or student with EEN. IDEA and its requirements have in turn led to new expectations in the level of teacher ability to work with all students.

This study will investigate teacher perception about the adequacy and availability of training and support for meeting the challenge of working with students with EEN. The literature review will show the historical and legal development of the educational rights of students with EEN.

Treatment of Those with Disabilities

In 1990, Congress passed the Americans with Disabilities Act, known as IDEA. It is the most recent American legislation to address, at least in a legal way, discrimination of persons with disabilities. It is only in the recent past that the term "persons with disabilities" has replaced "handicapped persons." The shift has gone from regarding the handicap as descriptive of the person, to seeing a person who happens to have a disability.

Children with special needs or those with disabilities have always been part of society. Winzer (1993) suggests how children are educated and trained demonstrates the way they are perceived and treated in a given society.

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The treatment of people with disabilities has often been directly related to pressures of the times - social, political, religious, and economic.

"It was not until the middle of the eighteenth century that Britain and Europe turned to the education and training of their disabled population" (Winzer, 1993, p. 39).

The idea children or people with disabilities could be trained or educated evolved from the philosophies and attitudes of men such as Voltaire, de Condillac, Diderot, and Rousseau (Winzer, 1993).

By the end of the eighteenth century, special education was an accepted part of education. Charity was often the basis of that education:

> The phenomenal growth of special education in the latter half of the eighteenth century was part of the wider movement that involved the abolition of social classes, the establishment of a just society, and accession to full human rights of all members of that society (Winzer, 1993, p. 5).

In the United States, the first laws to help individuals with disabilities date back to the early days of our Republic. In general, early legislation was a response to war veterans or those who had service-connected disabilities. Children and youth with disabilities usually were not able to receive a public education.

Winzer (1993) suggests education and training of people with disabilities in North America began at the same time as a movement for social reform and increasing education of children. This was a consequence of "the

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general recognition of the need for organized social responsibility" (Winzer, p. 83). As a result, many states opened special facilities for children with specific disabilities such as blindness or being deaf. Gradual improvements in the educational opportunities for persons with disabilities were made throughout the 19th century. In the main, education received by persons with disabilities was conducted in separate and segregated facilities. These took the form of separate schools such as those for the "Deaf and Dumb," "Schools for the Blind" and hospitals for the "Insane."

By 1909 "the first compulsory school laws in the United States for exceptional children were enacted" (Winzer, 1993, p. 121). These laws related to deaf and blind students and dealt with the length of the school year (Winzer, 1993). There were day schools and classes set up for students with a variety of special needs ranging from being "feeble minded" to "recalcitrant." Students with disabilities continued for the most part to be educated in either separate schools or separate classrooms. All of these institutions were a common part of special education in the United States through the 1940s.

Parents Work for Student Civil Rights

According to Bruininks and Lakin (1975) more recent changes in the education of students with EEN can be traced to the "parents as consumer-advocates" movement that has been evident since the end of World War II.

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> One of the most influential parent-consumer groups had been the Association for Retarded Citizens (ARC). Begun in 1950 with about 40 parents and advocates for mentally retarded persons, the ARC has been particularly influential in the establishment of improved education, residential, and support services for retarded persons (Bruininks and Lakin, 1975, p. 6)

The postwar civil rights movement and to a certain extent the protest movements of the Vietnam War era gave rise to more parents organizing and pushing for educational services - not as a handout, but as a right of the child (Mosher, p. 16f).

> The great social movement in the 1960s to grant full civil rights to this nation's ethnic and racial minorities spread in the 1970s to other minorities, including groups of handicapped persons (Bruininks and Lakin, 1975, p. 7).

The single piece of federal legislation that has had the most effect on the American educational system was the passage in 1975 of "The Education for All Handicapped Children Act" also known as "Public Law 94-142 and more recently IDEA. Contrary to many public discussions of this Act, it did not just suddenly appear. In reality it evolved slowly as part of the federal government's response to pressures applied by parents of children with EEN (Verstegen, 1994).

The trail of the greatest improvements in education of students with EEN begins with the passage of the Civil Rights Act of 1964. This landmark piece of legislation made discrimination of ethnic and racial minorities illegal. One year later, in 1965, Congress enacted PL 89-10, the "Elementary and Secondary

Education Act." This "Federal Aid to Education Act" gave the federal government a much larger role in financing elementary and secondary education in the United States. This bill provided funding for public schools in the form of grants and allowed the government to set criteria for school districts in order to receive these funds. PL 89-10 "promoted educational opportunity for economically disadvantaged students through the compensatory education program, authorized as Title I" (Verstegen, 1994, p. 14).

Verstegen (1994) further comments a Senate Committee on Labor and Public Welfare report offers a definition of "educationally disadvantaged children to include children and youth with disabilities." These students were eligible for assistance under Title I funds even though they were not specifically mentioned in the wording of the 1965 PL 89-10.

Now by definition the federal government included children with disabilities in all subsequent legislative acts. Most notably, the issue of educating students with special needs with their peers in the least restrictive environment, i.e. a regular education setting, was becoming a major focus of this legislation. As a result, students with EEN were being provided a Free Appropriate Public Education, sometimes called FAPE.

Verstegen (1994) comments that a 1966 congressional hearing found that only about one-third of the 5.5 million children and youth with disabilities in the country were receiving appropriate special education services.

As a response to this hearing, in 1966 Congress added a new Title VI known as PL 89-750 to the "Elementary and Secondary Act" of the previous year. PL 89-750 established a two-year program of project grants to the states to "assist in the education of children and youth with disabilities" (Verstegen, 1994, p. 14).

Equal Education Opportunities for the Handicapped

Congress continued to be aware of the problem of equal education for children with disabilities. In 1970 PL 91-230 "The Education of the Handicapped Act" (EHA) was passed by Congress. The EHA consolidated a number of previously separate federal grant controls with responsibility for children with disabilities into one discrete statute.

> This new authority, the precursor of the current Individuals with Disabilities Act (IDEA), was the first free-standing statute for children and youth with disabilities (Verstegen, 1994, p. 15).

Prompted by court decision and pressure from groups working with children with disabilities, Congress held legislative hearings during the period 1974-1975. The purpose of these hearings was

> to review the operation of federal disability programs and the various litigative and court approaches intended to improve the situation of persons with severe handicaps (Bruininks and Lakin, 1975, p. 72).

In 1973 Congress passed the Rehabilitation Act of 1973. The legislation leading to this act had originally been introduced by senators Hubert Humphrey and Charles Percy and Congressman Claude Vanik as part of the Civil Rights

Act of 1964 and was ultimately incorporated as Section 504 of the 1973 Rehabilitation Act. Today it is commonly referred to as Section 504. The bill used the form and language of the Civil Rights Act of 1964. (Bruininks and Lakin, 1975).

> The use of the Title VI Civil Rights language in Section 504 suggest that Congress was concerned with eliminated segregation. The legislative history of Section 504 shows the concern to be directed centrally at conditions in institutions and at the exclusion of handicapped persons from public school programs (Bruininks and Lakin, 1975, p. 72).

Some provisions of Section 504 regulations, according to Bruininks and Lakin (1975) made it necessary for states to change current practices, forsake unnecessary segregation of services, and change programs particularly in terms of education. All this would allow states to serve people with disabilities in an equal and effective manner.

According to Bruininks and Lakin (1975) one case that did much toward granting equal access to education for handicapped children was *Pennsylvania Association for Retarded Citizens (PARC) v. Commonwealth of Pennsylvania*, 1975. This case established, as Pennsylvania state law, the concept of children with mental retardation children "in a free, public program of education and training appropriate to the child's capacity, within the context of the general educational policy..." (Bruininks and Lakin, 1975, p. 7). The law, however, applied only in Pennsylvania. Previously, education of children with mental retardation would have been discussed in terms of a separate or segregated facility. This law had significance because it specifically **included** children with mental retardation and their placement in the public education setting.

PL 91-230, the EHA, provided funding to the states of $630 million for fiscal years 1971-1973. The amount a state received compared the number of children ages three through twenty-one in a state to the number of children ages three through twenty-one in all states. This ratio was applied to the funds available "with the minimum grant established at the greater of $200,000 or three-tenths of one percent of available funds" (Verstegen, 1994, p. 16).

With more than $650 million allocated and great effort at achieving some equality, Congress listened to testimony at hearings in 1975 about education being provided to children with disabilities. It was noted in points three and four of the hearing summaries that:

> more than half of the handicapped children in the United States do not receive appropriate educational services which would enable them to have full equality of opportunity....one million handicapped children in the United States are excluded entirely from the public school system and will not go through the educational process with their peers (20 U.S.C. s1400(b)).

Having both established precedent and documented need, the Education for All Handicapped Children Act (EHCA) was signed into law in 1975. As stated in the original language of the congressional act:

> It is the purpose of this Act to assure that all handicapped children have available to them a free and appropriate

> public education with emphasizes special education and related services designed to meet their unique needs, to assure that the rights of handicapped children and their parents or guardians are protected, to assist States and localities to provide for the education of all handicapped children and to assess and assure the effectiveness of efforts to educate handicapped children (20 U.S.C. 1401 sec 3(c)).

The most significant effect of this act was the obligation it assigned to the public schools. School systems were now responsible for educating students that may have previously never attended a "public school." Practically speaking, most school systems had no delivery system in place to accommodate students with these types of needs.

Martin (1979) states in 1975 there were approximately eight million children in need of special education or related services. Figures from a congressional committee report indicated that approximately two million children with disabilities (as now defined by PL 94-142/IDEA) received no educational services at all, and over two million were receiving an education which was not appropriate for their handicapping conditions.

Free and Appropriate Public Education

Students with EEN (handicapped in 1975 language) now had, by law the right to a free and appropriate public education referred to as FAPE. An additional assurance was "...related services designed to meet their unique needs..." (20 U.S.C. 1401 sec 3(c)). The intent of the Congressional language is to provide students with EEN services which will meet their individual needs.

The language is fairly vague and open to considerable interpretation.

Closer reading of the language of the act shows:

> there are thus several vital aspects of the definition of 'appropriate'; specifically designed, conformity with an individual education plan, education as equally suitable as that offered the nonhandicapped, based on proper evaluation, attention to the educational setting, and procedural safeguards (Martin, 1975, p. 57).

As PL 94-142 began to be instituted in the American educational system several things occurred. School systems and parents often disagreed about what constituted a "free and appropriate public education." What are the obligations of the school districts? How far did the obligation of the school district extend? What services could parents reasonably expect? Who should deliver and pay for the services?

There were obvious differences in the interpretation of the law. Often, the only way to settle these disputes was through the court system. "The first United States Supreme Court case specifically dealing with PL 94-142 was *Hendrick Hudson District Board of Education v. Rowley*, 1982" (Kubicek, 1994, p. 36). This case "provided the Supreme Court with the opportunity to interpret the term 'appropriate placement'" (Osborne, 1992, p. 489).

This case gets at the heart of the PL 94-142 legislation from several different approaches. The student involved was Deaf and was being provided services under the IDEA. These services included a special amplified hearing aid, regular sessions of speech therapy, daily instruction from a tutor for the Deaf, and a Teletype machine to communicate with the student's parents who were also Deaf. The student had been receiving the services of a sign language interpreter on a trial basis; "however, at the end of the trial period the interpreter reported that these services were not needed" (Osborne, 1992, p. 489). The parents agreed to their daughter's Individual Education Plan (IEP) which included the above related services, but also requested the continued services of a sign language interpreter.

Safeguards via IDEA guarantee parents or guardians the right to request a due process hearing. This student's parents did so after their request for a sign language interpreter was denied. As a result of a meeting on the issues, officials of the school board formally denied the addition of a sign language interpreter for this student.

The parents brought suit in district court which "held that the school board's decision amounted to a refusal to provide the student with a free appropriate public education" (Kubicek, 1994, p. 36). The court based this decision on the finding that "although the student performed better than average, she understood much less of what went on in the classroom than she would have if she were not Deaf" (Osborne, 1992, p. 489). Essentially this lower court found that the school district's IEP for this student was "inappropriate because it did not provide the student with an opportunity to achieve her full potential commensurate with the opportunity provided to nondisabled children" (Osborne, 1992, p. 489).

The Supreme Court reversed the decision of the lower court and determined that the school board's action had been correct. According to Osborne (1992) the issue was the level of services a school district needed to provide for an IEP, or a special education placement, to be considered appropriate under the intent of the PL 94-142 legislative language. The Supreme Court ruled that the services provided did not have to be "such that the potential of the child with disabilities is maximized commensurate with the opportunity provided to nondisabled students" (Osborne, 1992, p. 489).

Justice Rehnquist wrote the majority opinion for the Court and "examined a portion of the congressional intent underlying the passage of PL 94-142" (Kubicek, 1994, p. 36). He summarizes:

> Congress sought to provide assistance to the States in carrying out their responsibilities under...the Constitution of the United States to provide equal protection of the laws. But we do not think that such statements imply a congressional intent to achieve strict equality of opportunity or services. (p. 198) (Kubicek, 1994, p. 36).

With this statement,

> The Court took the position that while 'available funds must be expanded equitably' (p. 193n), a disproportionate amount of funds need not to be spent on special programs in an attempt to achieve perfect equality (Kubicek, 1994, p. 36).

Osborne (1992) regards this decision as significant because it requires that children with EEN be provided a level of services sufficient to allow the student to benefit from regular education. Additionally, the Supreme Court in *Hudson v. Rowley* upheld that instruction and services are to be provided to the student with a EEN at public expense.

In practice, school systems needed to do several things to apply the law and the 1982 Supreme Court *Rowley* interpretation of PL 94-142. Students eligible for special education needed to be identified either in terms of "handicapped" according to PL 94-142 or according to Section 504 of the Rehabilitation Act of 1973. Students under the Section 504 classification had "a physical or mental impairment which substantially limits a major life activity..." (Baines & Baines, 1994, p. 40). Once a student is identified under 504 it means "...that students receive modified assignments and special attention but do not quality for the 'special education' classification" (Baines & Baines, 1994, p. 40).

Identification Process and Individualized Education Plan

Although PL 94-142 (1975) may not have exactly spelled out what a free and appropriate public education was for a student with disabilities (handicaps), it does provide two distinct cornerstones for working with students with disabilities; the student referral or identification of disabilities process, and the Individualized Education Plan (IEP).

The original language of PL 94-142 states free appropriate public education of students with disabilities "emphasizes special education and related services designed to meet their unique needs" (20 U.S.C. 1401 sec 3(c)). Districts needed to identify the students who would be offered special education and related services. States set criteria for the federally identified disabilities. The Wisconsin Department of Public Instruction in its *Curriculum Guide to EEN Students* (1994), lists some 16 specific disabilities for students.

In order to qualify for services, a specific process is used. The process is called the M-team, or multi-disciplinary team. It involves these steps:

a) A teacher, parent, physician, etc., makes a referral of a student suspected of one or more disabilities.

b) Notification of parents or guardian of student and permission of parent/guardian to test student for specific disabilities.

c) The student is tested by appropriate school district personnel.

d) An M-team meeting is scheduled.

e) Those in attendance generally include parents, classroom teacher, special education teacher student may work with, school psychologist, director of special education, building principal, and rarely art, music, or physical education teachers.

f) M-team reviews evaluations submitted and determines if child has a disability and if the disability is a handicapping condition and thus the child in need of special education. If the condition does not require special education, then the M-team is complete. If the child's condition is considered handicapping and the child in need of special education, an IEP committee is formed.

g) The IEP determines what program the student will be working in and how much of the day or where mainstreaming, if any, will occur.

h) The placement team convenes and recommends placement of the child in a special education program.

i) With parental/guardian consent, the child is placed in the special education program.

The process has a mandated time limit, 90 days from the original referral to the final M-team meeting. Written parental/guardian permission is necessary for student placement in a special education program. Once the student has been placed in the special education program, the IEP drives the education of that child.

The Individual Education Plan addresses the student with a disability and her/his needs only in the context of the specific resource center (separate classroom) to which the child was assigned. It has been this writer's experience, as well as those of other art educators, that the art specialist, particularly in the elementary setting, was not contacted or invited to be a part of designing this educational plan.

Elementary art teachers often have teaching responsibilities in more than one building and generally see the students once a week. In middle or secondary schools art courses are often seen as "less academic" and perhaps "a little less important." For this reason, art teachers, as well as music and physical education teachers, are often overlooked in making M-team decisions or even having input to the IEP. Communication can be poor and frequently necessary information is not provided or shared in a timely manner.

The art educator needs input into the IEP because student work in art class often involves a variety of skill levels including the child's self-esteem. The student's progress in art is often determined by how well the student feels he/she is able to "do things" in class. If the art educator is not made aware of the specific needs of the child as spelled out in the IEP, how can the art teacher help that child to develop to her/his best potential?

As PL 94-142/IDEA was originally instituted in schools, it was called mainstreaming. Students with EEN were supported (by the special education teacher and possibly instructional aides) for areas viewed as more "academic." Students with EEN were also placed in areas that were viewed as perhaps "less" academic and more "social" to be able to interact more with their peers. In practice, then, students with **identified** disabilities were in classes with their peers for art, family and consumer education, technology, music, and physical education with little or no special education support. Neglecting the input of the art teacher and other teachers beyond the "academic" area creates a larger problem give the ultimate implementation of the mainstreaming concept.

Oftentimes, the social aspect of mainstreaming did not work, since this was the only time during the day the special education student was seen by his/her peers. The extent of the special education student's participation in the "mainstreamed" curriculum areas was determined by the severity or extent of the student's EEN disability (handicap as viewed in 1975).

> Once the child was mainstreamed, nothing was done for her. The child was considered an acceptable candidate for the regular classroom largely because of how she functioned unaided. If the placement did not work out, the classroom program was not modified - the child was simply removed or often expelled. If the child did remain in the classroom, she/he might not perform successfully, but would still be maintained there." (Martin, 1979, pp. 6-7).

Resource Centers for Students with Disabilities

The Education for All Handicapped Children Act of 1975 (PL 94-142/IDEA) eventually created a division between special education teachers and all regular education teachers. In order to service students with EEN (handicaps in the 1975 vernacular), students were identified as having a particular disability and placed in resource centers (separate classrooms) according to their EEN. There were now classrooms and teachers for students with learning disabilities, emotional disturbances, cognitive disabilities (mental retardation in 1975 vernacular), as well as blindness and loss of hearing. Students were generally educated in these rooms for the better part of their school day. As PL 94-142/IDEA was originally interpreted, students with EEN were "mainstreamed" into other classes during the day from their particular classrooms. Rogers (1993) explains mainstreaming as "the selective placement of special education students in one or more regular education classrooms" (Bruckner, 1994, p. 1).

While a great many more students received special education services after PL 94-142/IDEA (1975) was passed and instituted in the schools, the "mainstream" system in effect created a parallel system of education - one for students with EEN (special education students) and one for regular education students. Only at small intervals did the two systems come together. The resource centers became separate classrooms and special needs students were only occasionally placed in the regular education setting with their peers. On the one hand, far larger numbers of special education students than ever before were being served, but students with EEN for the most part were not being educated with their peers.

This system remained, for the most part, the way to implement PL 94-142 until November, 1986. Then a report from Assistant Secretary of Special Education and Rehabilitative Services, Margaret Will, while recognizing the positive contribution of special education, called for sweeping reorganization of educational services. The major focus of the changes would become emphasis on the regular classroom (Kubicek, 1994).

> To correct the perceived deficiencies of the pull-out programs that constitute a major part of this country's current "dual system" of special education (Will, 1986, p. 8), the assistant secretary suggested a delivery approach that became known as the Regular Education Initiative (REI) (Kubicek, 1994, p. 27).

The Will Report and educators' experience with implementation of PL 94-142 brought about a greater awareness of the partial isolation of a considerable part of the special education population. Pearman et. al. (1992) state "...[Historically], special needs students have been served in separate, parallel programs within the educational system" (Laughlin, 1994, p. 14).

The process of special education identification had become a system unto itself. Regular education teachers began to feel that the system was far removed from them. One author on the effect of implementation of PL 94-142 perhaps summed up the feelings of the vast majority of regular education teachers. "Many regular education personnel with whom I have worked clearly felt that their sole responsibility to handicapped children was to identify them so they could be moved out of the regular teacher's program" (Martin, 1979, p. 3).

Creation of Individuals with Disabilities Education Act

In response to these criticisms and conditions and to continue to clarify the intent of the 1975 Education for All Handicapped Children Act, Congress created additional legislation. In 1990, PL 94-142 was amended by Public Law 101-476 and became known as the "Individuals with Disabilities Education Act, Amendment of 1990." Today, it is commonly referred to as IDEA.

This Act of Congress was "an indisputable congressional commitment" (Barnes & Weiner, p. 2) to keep children with disabilities from being kept out of our public school programs and to "end segregation of children with disabilities" (Barnes & Weiner, p. 2). As the name of the legislation implies, all references to students were "children with disabilities" (Individuals with Disabilities Education Act, 20 U.S.C. 1412 (5) (B)). This replaced "handicapped children" as in the 1975 PL 94-142 legislative wording. The emphasis on the "child" first and then the "disability" underscores Congressional commitment for each student to be viewed as an individual. Each individual has unique needs which hopefully will now be met under this legislation.

Barnes & Weiner (1994) suggest that there would never have been a need for IDEA if school districts had been more willing to commit to educating children with disabilities with their nondisabled peers. The law now specifically extended education from children three years old to twenty-one years old. IDEA's greatest impact on regular and special education was the clarification that students be "educated in their least restrictive environment or (LRE). The IDEA provided countless students with EEN access to educational services that had previously been unavailable" (Osborne, 1994, p. 11).

IDEA legislation addresses what has now become known as least restrictive environment in points 1 and 2 of Section 5, part B:

> The IDEA requirement for placing children in the least restrictive environment requires:

> (1) That to the maximum extend appropriate, children with disabilities, including children in public or private institutions or other care facilities, will be educated with children who are nondisabled; and
>
> (2) That special classes, separate schooling, or other removal of children with disabilities from the regular educational environment will occur only when the nature or severity of the handicap is such that education in regular classes with the use of supplementary aids and services cannot be achieved satisfactorily. (IDEA, 20 U.S.C. 1412 (5) (B)) (Barnes & Weiner, 1994, p. 3).

The school year 1989-90 was the first year that changes under IDEA began to be felt in the U.S. education system. Government statistics report 4,820,000 students with disabilities were benefiting from services under IDEA and Chapter 1. This was a 23% increase in students since 1976-77, the first year PL 94-142 went into effect (U.S. Department of Education, 1992 cited in Fuchs and Fuchs, 1994).

Fuchs & Fuchs, (1994), p. 294 states that:

> To teach this greatly expanding number of students, tens of thousands of additional special educators were hired; from 179,000 and 1976-77 (Singer & Butler, 1987) to 304,626 in 1989-1990 (U.S. Department of Education, 1992), which represented 13% of the U.S. teaching force in that year (U.S. Department of Education, cited in Singer, 1993).

Terms such as home school and appropriate inclusion became part of the discussion about how to define a "least restrictive environment" for students with EEN. Many implications of these terms needed to be sorted out as school districts and parents came to grips with what it really meant for each child with a disability. As with PL 94-142 and "appropriate" from 1975, cases involving the interpretation of what constitutes the Least Restrictive Environment (LRE) have come before the courts. In an article discussing the impact of court decisions on school districts in their interpretation of LRE, Yell (1995) refers to the decision in *Oberti v. Board of Education of Clementon School District*, 995 F.2nd 1204 (3rd Cir. 1993).

"The IDEA imposes obligations on school districts to consider placing children in the regular classroom with supplementary aids and services before exploring other placements" (Yell, 1995, p. 580).

Another discussion of the *Oberti* case of *Board of Education, Sacramento City Unified District v. Holland* (1992, 1994) states that:

> These courts expected school districts to provide uncontroverted proof that placement in the general education environment was not feasible. These courts also did not give the LRE mandate secondary status when balanced against the provision of an appropriate education (Osborne and DiMattia, 1995, p. 583).

Children with EEN are to be educated in their home schools and with their regular education peers to the maximum extent possible.

Implications of IDEA Legislation and Counterinterpretations

Court cases and decisions similar to these have led to a general movement in education called inclusion. Rogers (1993) defines inclusion as "the commitment to educate each child, to the maximum extent possible, in the school and classroom he or she would have otherwise attended" (Bruckner, 1994, p. 581). Inclusion can also be seen as a way to change the delivery system of special education. "Inclusion brings the support services to the student" (Bruckner). The critical piece in the movement to inclusion of students with EEN into the regular education classroom is the IEP. "In order for the student to benefit from being in the regular classroom, one or more portions of the student's IEP must be able to be achieved in that setting" (Bruckner, 1994, p. 581).

> At the same time, additional regulations mandated that a continuum of alternative placements be available to meet the need of individual students and include instruction in regular classes, special classes, special schools, home instruction, and hospitals and institutions (Hazari, et. al., 1994, p. 491).

Even though IDEA seemed to favor educating all students with disabilities in the regular education classroom, there was a recognized need for educational options covering a wide range of possibilities. Each student would need to be considered individually by the school system. Ultimately, it would be parents and school professionals who would determine what least restrictive environment meant for individual students with EEN (Hazari et. al., 1994)

Placement of students with EEN in non-segregated settings has been increasing, in part because of IDEA legislation. Statistics from the U.S. Department of Education (1991) report "at least 68.6% of students requiring special education services are served in general education classrooms for part (40% or more) or all of the school day" (Putnam, et. al., 1995, p. 553).

Impact on Art Educators

Historically, art teachers have worked with any student who has enrolled in their art classes. This was true long before the passage of PL 94-142 and is particularly true at the elementary level where an art specialist often serves more than one school. Prior to 1975 and the passage of the Education for All Handicapped Children Act, many students who would now be considered a special education student, were simply enrolled along with the other students in the class. Students who had a disability so severe that they could not function in a regular classroom, would probably have gone to school elsewhere.

After 1975, the Education for All Handicapped Children Act altered the relationship between special education classes and the regular education teachers, especially art teachers. Students were now identified as having a particular disability and placed in resource center classrooms according to their disabilities. Students were mainstreamed into art, music, and physical education classes. The art teacher may or may not have been consulted in preparing the IEP of the special education student or students that came to art class.

The IDEA amendment of PL 94-142 significantly changed the face of special education. Taken to its full extent, special needs students now are expected to be placed with regular education students. Services are to be provided within the context of the regular education classroom to the maximum extent appropriate. Supplemental aides and services and assistive technology equipment are to be used in the regular classroom setting. The special education teacher is to be a co-teacher with the regular classroom teacher. If the child requires an aide, that aide will travel with the student. "The current reforms in education emphasize the importance of creating a more complete educational setting for all students." (Laughlin, 1994, p. 14).

Art specialists and teachers now have students with an EEN (special education students) mixed in with regular education students. Adjustments to instruction and adaptations of curriculum and instruction are made by the art specialist as needed. Many of these adjustments are extensions of the special education student's Individual Education Plan (IEP) written by the special education teacher, M-team, and parents. Frustration of the art teacher, the regular education students and most of all the student with an EEN is often the result of inappropriate IEPs for students with EEN and the consequent mainstreaming into regular education classes including art classes.

A classic example of an IEP comment for a 7th grade emotionally disturbed (1975 vernacular) student who was mainstreamed into one of this writer's 7th grade art classes is..."student does well in a quiet, structured environment." Here, now is a student who normally had a student-to-teacher ratio of five or six to one teacher in the special education room, or resource center. This student with an EEN transitions in the space of a couple minutes to a classroom of 23 to 26 students with one teacher.

The student with EEN is expected to "adjust" to this. The art teacher is expected to adapt and adjust the curriculum often with little effective training in the needs of students with EEN. In addition, the special education student is to "socialize" with his/her peers - many of whom did not know or see the special education student, except for contact in this art class.

The past twenty years of legislated educational reforms in terms of educating students with EEN have affected regular education teachers in general and art teachers specifically.

> The increasing number of students with disabilities who receive their instruction in general education settings is necessitating changes in the ways both special and general educators deliver this instruction (Bradley and West, 1994, p. 117).

Research on Students with Disabilities in Art Class

There is limited research and literature about the value of having students with disabilities in art classes. Some of the research deals with the perceptions of teachers and peer students in relation to students with disabilities. "If each student can be viewed as an **individual** [emphasis supplied], particular 'strengths' could be capitalized upon and particular 'handicaps' could be minimized" (Stainback & Stainback, 1985, p. 518). Spencer (1992) discusses the idea that art educators and special educators are beginning to recognize the power that art may have as a teaching strategy for students with disabilities. These ideas are based on the research and writing of Anderson (1978); Arnheim (1983); Brubeck (1981); and Zamierowski (1980).

> Integration of the visual arts into the special education curriculum can serve to train and reinforce deficient perceptual, motor and academic skills. Moreover, participation in the arts can also become a vehicle from which to enhance weak self-concepts (Spencer, 1992, p. 3).

Dahlke (1984) concluded that research and opinion in education literature will continue to maintain this concept. Platt and Janezcko (1991) discuss the idea that art instruction should indeed be part of the curriculum for all students including those with disabilities.

> Helping students with disabilities develop skills in art may promote feelings of confidence and achievement, thereby leading to opportunities for appropriate social interaction, exploration, and learning (Platt and Janezcko, 1991, p. 10).

Guay (1993) reports on research by Blandy (1991) there is an emphasis on ability of the student both with and without disabilities. Blandy threw out the idea of art education experiences that were based on "categories of disability" (Guay, 1993, p. 224). "Believing that 'human made environments are the primary source of disablement' (Blandy, 1991, p. 30), he encouraged flexible, inclusive, and adaptable programs, policies, and curricula" (Guay, 1993, p. 224).

This perspective demands that the art teacher, as an extension of regular education, face the challenge of providing instruction for students with

EEN in their art classrooms. Most art teachers would agree that each student and his/her work needs to be treated as an individual. Art is an important part of the curriculum and can benefit any student is also a tenet held by most art educators. Many regular classroom educators may also feel additionally challenged to present meaningful instruction to students with disabilities. Many times the teacher is unfamiliar with the disability or how to work with a student with that particular disability. This can cause the teacher to become even more apprehensive about working in the regular classroom with a student with EEN. The situation is no different for art educators. In fact, given the wide range of activities and skills involved in teaching art, the task may seem even more daunting.

Many times the student's point of view is overlooked or not considered in designing an educational plan for the student with EEN. In any discussion of children, (whether they experience disabilities or not) and art, it is important to remember the unique perspective of the child. Lowenfeld (1947) suggests that art for the child is merely a means of expression. It follows then, that just as children think differently than adults, a child's forms of expression will be different from that of an adult (Spencer, 1992). A child's perspective will often be considerably different from an adult's. Relationships and expressions should be considered from the child's point of view instead of from an adult with a much larger background of experience. Children have a unique way of seeing themselves, their work, and each other:

> These children see themselves as children first, and then as a child with a handicapping situation. Salisbury (1991) notes this idea in her article on mainstreaming, "children without disabilities assume that all classes contain friends with a range of abilities and needs" (Spencer, 1992, p. 2).

In discussions about teaching students with EEN in art classrooms, Guay (1993) calls for the "normalization principle" which is defined as emphasizing "that person's experiencing disabilities should be afforded the opportunity to experience life in 'culturally normative' settings and in 'culturally normative' ways (p. 223)." This principle of normalization was advanced in 1972 by Wolfensberger, Narje, Olshansky, Perske, and Roos as cited in Guay (1993a).

In effect the principle of normalization states what has become law through the IDEA legislation. Which is, students with disabilities should be educated with their peers in what is as close as possible to a regular education setting. "As Stainback and Stainback (1988) point out, the integration of students with disabilities is 'right, just, and desirable,' (p. 452) a matter of societal values, not of efficacy or popularity." (Guay, 1993a, p. 59).

The enactment of IDEA in 1991 has forced the entire field of education to move closer to the realization of "least restrictive environment" for all students. As this occurs regular education teachers, in general, and art teachers, in particular, find that their training does not always provide them with the background that would help them.

Guay (1993) discusses the idea that special education teachers were forced to question the system of special programs and isolating special education students from their peers. The idea of looking at a student's exceptionality is evolving to that of student diversity within the same group. "Art teachers were challenged to meet the needs of an extremely diverse population in integrated art classrooms" (Guay, 1993, p. 222).

Research was conducted by Gartner & Lypsky (1987); Reynolds et. al. (1987); Stainback & Stainback (1985) on teacher attitudes regarding their ability to teach students with disabilities. "Regular classroom teachers do not perceive themselves as being qualified to adequately adapt instruction for students with special needs" (Laughlin, 1994, p. 15). The situation may be no different for art teachers.

Art teachers now have a much greater number of students with EEN in their art classes. As Guay (1993a) states "student diversity in art class has become the norm. This is a fact that must be accepted by art teachers and planned for by teacher education as well as inservice programs (p. 58)."

Need for Educator Training Related to Students with EEN

Educators have indicated repeatedly they need additional staff development and training to enable them to meet the needs of the diverse learners now included in general education settings (Kearney & Durand, 1992;

Leysor & Abrams, 1986; Myles & Simpson, 1989) (cited in Bradley & West, 1994, p. 117).

A major concern in the concept of "normalization" is the system of instruction used in the classroom. "It does not seek to provide simplified art or in any way to separate or segregate students, but rather makes instructional provisions that accommodate the diversity." (Guay, 1993, p. 62).

> It is recommended that teacher education place an emphasis on similarities in students, on instructional strategies which work for inclusion rather than separation, and on a comprehensive art curriculum rather than "special" activities (Guay, 1993a, p. 222).

According to a 1993 study by Guay, in order to accomplish an emphasis on similarities in students, inclusive educational settings, and comprehensive art curricula, art teachers need to be trained in college or inserviced in a variety of methods to complement the individual learning styles of regular education students and those with EEN.

> Wolfensberger et. al. (1972) argued that societal level changes toward normalization rest in the beliefs, attitudes, and expectations of teachers. As such, normalization must be emphasized in pre-service and inservice education for art teachers along with problem-solving skills and the techniques needed to prompt individual art and aesthetic development in students with different abilities (Guay, 1993, pp. 230-231).

The need for teaching characteristics of and suggested teaching approaches of children with EEN was discussed by Copeland (1984). The importance of these facets in college course work for pre-service education students and teachers cannot be underestimated. "In addition to examining these specific activities and methodologies, certain adaptive techniques should be explored" (Copeland, 1984, p. 23).

It would seem that the move to more completely educate students would call for a better blending of the education backgrounds of pre-service teachers. For the most part, teacher training still remains divided. "For years our schools have maintained separate systems. Our teacher colleges graduate some people trained for regular education and others for special education" (Martin, 1979, pp. 3-4).

Although author Reed Martin's comment from above is from 1979, there apparently has not been a great deal of progress. An article from 1994 comes to a very similar conclusion.

> Our public schools reflect the preparatory divisions which exist in our colleges and universities. Today's teachers continue to be educated in programs which are separated into specific categories. General and special educators are historically divided, giving each sector few opportunities to observe adults collaborating across their disciplines (Laughlin, 1994, p. 80).

Laughlin (1994) continues to discuss the kind of changes needed to implement a more inclusive type of education for all students, especially those with EEN. She suggests that everyone involved in educating our students "needs to be exposed to the new philosophy of a unified educational system" (p. 80).

> If teachers are expected to be effective in educating all students in one unified system, then college and university officials of both regular and special education departments must join forces to create a unified curriculum for future educators and administrators (Laughlin, 1994, pp. 80-81).

Setting a goal such as this would work well for the training of college education students and pre-service teachers. "...higher institutions of learning must also offer graduate level training to retrain teachers to be adept in service in inclusionary public schools" (Laughlin, 1994, p. 81).

Putnam, et. al. conducted a survey of educators in 1995, The study was to ask about the future course in the educating students with disabilities.

> For the decade of the 1990s and after the year 2000, respondents' predictions included the following: The movement toward increasing inclusion will occur; the belief will prevail that people with disabilities have a right to participate in inclusive environments; students with mild disabilities will be educated in general classrooms; teachers will increase their use of instruction approaches such as cooperative learning and instructional technology; and researchers will focus on matching instructional needs with learner characteristics (Putnam, et al., 1995, p. 553).

These predictions for regular education in general, and education of students with EEN in particular may indeed be accurate for the future. The framework is in place in terms of the IDEA and related laws that apply to education for all students.

Art, music and physical education teachers now have students who may previously not even have attended a regular education school. Classroom teachers in general and art teachers in particular have a variety of backgrounds to prepare them for the task of working with students with EEN. Art educators may not know the extent of the legal framework which places students with EEN in their art classrooms and studios.

Art teachers who have recently graduated have backgrounds in working with students with EEN that can be very different from teachers who have been in the field for fifteen years or more. Experienced teachers who are now challenged with students with EEN may be in need of inservicing programs or graduate course work in areas where they feel their background is not adequate. Pre-service teacher candidates may have a background different from both of the above.

Need for Research on Art Educators

This review of the current literature suggests there is very little information relating to art educators' perceptions about and work with students with EEN. There is, however, much information relating to general education teachers and their perceptions of working with students with EEN. As IDEA has been interpreted by the courts and implemented in schools, teachers in all areas of education are now mandated by law to work with greater numbers of students with EEN. Regular education continues to move in the direction of including as many students with EEN with their peers as appropriate.

Although art teachers have had students with EEN in classes for many years, the research examining art educators and their work with students with disabilities is limited. There is very little discussion of the impact of the legislative mandates on art educators in general and Wisconsin art teachers in particular. Studies on the attitude, preparation, and perceived abilities of art educators in general and Wisconsin art teachers in particular are scarce.

Art has become an integral part of our lives. As the next level of electronic technology comes into common use, art and art instruction will become even more available to all students. The potential grows each day for students who, in the past, were not able to use "traditional" art materials. Electronic media or adaptive equipment will enable students experiencing disabilities to achieve even more success in personal expressions of art.

A review of the literature, or lack of it, finds very few ways for teachers to explore the applications of mandated legislation relating to teaching students with EEN in art classrooms with their peers. The review of the literature shows little research relating to art teacher attitudes and perceptions of teaching students with EEN or how teaching pre-service or graduate course work affects teacher attitudes about students with EEN.

Art teachers, perhaps more than the regular classroom teacher, are finding that they need to make more adaptations for students with EEN to experience success in their classrooms. The attitude and perceived abilities of Wisconsin art educators will greatly affect the success of teaching students with EEN in Wisconsin art classrooms.

It is my belief, that although well-trained, Wisconsin art teachers may feel they are not adequately prepared to work successfully with students with EEN.

A study of how Wisconsin art educators perceive their preparation and ability to acquire needed training can lead to recommendations for improving the delivery system of art education for Wisconsin students with EEN.

A survey will be conducted to determine how Wisconsin art teachers view their pre-service and graduate backgrounds in preparing them to teach and adapt their instruction for more students with EEN. Items on the survey will focus on the broad question: Are Wisconsin art teachers adequately prepared to adapt art curriculum and instruction for students with EEN?

CHAPTER 2

Methodology

The discussion from Chapter 1 speculates on the level of preparation of Wisconsin art educators for working with students with EEN as well as teacher knowledge of IDEA and its mandated effect on the Wisconsin art classroom. This will lead to exploration of art teacher attitudes and perceptions about working with students with EEN and the attitude of art educators about their college training and background. Factors that can affect these attitudes and perceptions include length of teacher service, level of input and communication with the special education staff, and availability of additional course work relating the students with EEN in art classrooms.

Survey Design and Anticipated Analyses

In order to construct a readable instrument, eight broad areas for research were identified: A) classroom demographics, B) art teacher knowledge of the law, C) art teacher preparation for teaching special needs students with EEN, D) art educator perception of students with EEN included with regular education students, E) availability of professional growth opportunities in working with students with EEN, F) frequency and nature of successful EEN/adaptive teaching strategies, G) collaboration with EEN professionals, H) teacher demographics.

These eight areas not only guided the design of the survey, but served also as the organizational framework for all subsequent analyses. A justification, specific research questions, and anticipated findings are elaborated for each area below. The questions referred to in the following pages can be found in the completed survey included in the appendix to the thesis.

A. Classroom Demographics

As prescribed by law, the majority of Wisconsin art teachers are asked to work daily with EEN students with disabilities. As background information it would be useful to know the average size of art classes, how many students with EEN are included in class enrollments, and what types of disabilities do Wisconsin art teachers encounter.

Research Questions:

How often are EEN students included in art classes?

Are EEN students distributed equitably regardless of school size, size of district, and community size? Questions will yield data about the average number of students with EEN enrolled in buildings and whether students with EEN are routinely enrolled in art classes. Cross tabbing these data may show variations for size of school district and school building, as well as size of community.

Do Wisconsin art teacher perceive that they work with more or fewer students with EEN than regular education classroom teachers in Wisconsin?

What types of disabilities are included in Wisconsin art classrooms?

Respondents will provide data showing perception of working with more or fewer students with EEN than regular education teachers. DATA from respondents with show how often students with these 10 specific EEN are enrolled in their classes: behavioral disability, learning disability, cognitive disability - mild/moderate, cognitive disability - severe/profound, physical disability (e.g. CP, MS, etc.), visual disability, hearing disability, autistic, and ADD/ADHD. These data can be cross tabulated to show variations for size of school district, community, and school building.

Do Wisconsin art teachers do the majority of instructing of students with EEN in their schools?

What special arrangements, if any, are made for students with EEN who are not included in the regular art classroom?

Data from respondents will identify the primary way EEN students would receive art experiences in their schools. These data will also be cross-tabbed to show possible variations for sizes of school district, school building, and community.

Is an instructional aide provided for students with more "serious" EEN needs?

What is the art educator's perception of the instructional aide in the art classroom?

Data from respondents will show under what conditions an instructional aide comes to class when teachers have students with EEN in that class. Art teachers will be asked to respond to several statements and select which BEST describes the aide's involvement in the art classroom.

Anticipated findings/outcomes

Nearly all Wisconsin art teachers will have EEN students with disabilities as part of the enrollment of their art classrooms. Students with some types of EEN will be more prevalent in art classes than other types of EEN. Students with EEN will be distributed through most classroom groups. Wisconsin art teachers do feel they accommodate more students with EEN than regular education classroom teachers. An instructional aide will come to art class with some students with EEN. Some students with EEN who need an instructional aide will come to art classes without an aide. The presence of an instructional aide for a child with EEN does not always make the teaching situation work more smoothly.

B. Art Teacher Knowledge of the Law

There is a specific body of law relating to education of students with EEN. The reauthorization and reinterpretation of PL94-142 by IDEA in 1990 is the basis for how and why students with EEN are enrolled in art classes. Students with EEN are now expected to be educated with their regular education peers in the most appropriate, least restrictive environment for that student.

Research Questions:

Do Wisconsin art teachers know the basic requirements of PL 94-142/IDEA?

Do Wisconsin art teachers realize the impact of the provisions of IDEA on their individual art classrooms?

How do Wisconsin art educators feel about the education of students with EEN along with the regular education peers in their classrooms?

Data from respondents will show their knowledge of this legislative act and can be cross-tabbed to see if there are variations for size of school district, school building, and community. Further cross-tabbing can show variations for length of teacher service and whether or not respondent has an adaptive education license.

Anticipated findings and outcomes:

Wisconsin art teachers know why students with EEN are included in their art classes along with regular education students.

Wisconsin art teachers know that students with EEN must be included in their art classrooms.

Wisconsin art educators feel that students with EEN should be educated in regular education classes with their peers.

C. Art Teacher Preparation for Teaching Special Needs Students with Disabilities

Teacher perceptions of college background preparation and teaching experiences will reflect how Wisconsin art educators perceive working with students with EEN. Teacher attitude and perception can affect the education of students with EEN.

Research Questions:

Specifically, what areas of learning about students with EEN were part of Wisconsin art teacher training?

Do Wisconsin art teachers feel their college training and education have adequately prepared them to teach students with EEN?

Are changing attitudes of Wisconsin art educators toward working with students with EEN the result of differences in preservice training from 1976 to 1996?

Is there a difference in perception of teacher attitude toward teaching students with EEN based on perceived adequacy of college background training?

Respondents will be asked about the content of their college course work relating to students with EEN. Data will show how many special education courses art teachers were required to take to obtain a license and how many have been taken since initial licensing. Respondents will indicate how well they feel their college course work has prepared them to work with students with EEN in their art classes.

The above data can be cross-tabbed to show variations for length of teacher service and whether or not the respondent has an adaptive education license. Further cross-tabbing can determine if inferences can be made relating attitude toward students with EEN to teacher perception of ability and college preparation.

Anticipated findings and outcomes:

Wisconsin art educators believe they need more background for working with students with EEN and planning educational strategies for students with EEN.

Recent college graduates will have more course work related to working with students with EEN than teachers who have been in the field for ten or more years.

D. Art Educator Perceptions of Students with EEN Included with Regular Education Students

Perceptions and attitudes of students' abilities to do or achieve certain levels can directly affect instruction. Educator perceptions of how students with EEN will interact with regular education students can affect the education of both students with EEN and regular education students.

Research Questions:

How do Wisconsin art educators feel about having students with EEN included with regular education students?

Respondents will provide data that shows the perception/attitude of Wisconsin art teachers surveyed regarding students with EEN being included with regular education students. This data can be cross-tabulated to see if there are variations for the size of classes or numbers of students with EEN enrolled in class. These data can also be cross-tabbed to show variations for size of community, school building, and school district. Variations may also be shown by cross-tabbing with length of teacher service or whether or not the respondent has an adaptive education license.

Anticipated findings and outcomes:

Wisconsin art teachers feel comfortable with students with EEN in their regular art classrooms.

Wisconsin art teachers perceive students with EEN as having a basically positive effect in their classrooms. This may differ depending on length of teacher teaching service. Wisconsin art educators feel that that regular education students are comfortable with students with EEN in their art classes.

E. Availability of Professional Growth Opportunities in Working with Students with EEN

If teachers are to feel or become more "prepared" to effectively work with students with EEN, they need to have ready access to additional graduate course work.

Research Questions:

Have Wisconsin art teachers had adequate opportunities to acquire additional training in working with students with EEN?

What subject areas were made available to Wisconsin art educators?

What obstacles make it difficult for Wisconsin art educators to find additional graduate course work for working with students with EEN?

Do Wisconsin art educators want more opportunities to take graduate course work dealing with students with EEN? In what areas are they most interested/ How far would teachers travel and in what format would they like to see the course work offered?

Respondents will provide data about whether they believe there are "enough" graduate courses or workshops available to them and if they have taken advantage of any graduate course work related to students with EEN. Data will show what conditions would prompt educators to take advantage of graduate course work relating to students with EEN. These data can be cross-tabbed to see if variations occur for length of teacher service or having an adaptive education license. Variations may be show by cross-tabbing with size of district, school, or community.

Anticipated findings and outcomes:

Wisconsin art teachers feel that there are not adequate means of obtaining more training through inservice, workshops, and post-graduate course work.

F. Frequency and Nature of Successful EEN/Adaptive teaching Strategies

Wisconsin art teachers may be using EEN and adaptive teaching strategies successfully. Do these strategies reflect pre-service training background or are they acquired from experience in the classroom?

Research Questions:

What strategies for working with students with EEN have been successfully employed by Wisconsin art educators?

What other strategies have Wisconsin art teachers developed and used?

What methods of adaptations have been used successfully by Wisconsin art educators?

Respondents will provide data about the three most commonly accepted methods of working with students with EEN in a regular education setting. Responses will be reviewed to see which adaptations are most often used.

Anticipated findings and outcomes:

Wisconsin art educators have developed successful strategies for adapting art curriculum and instruction for students with EEN in their art classes.

G. Collaboration with EEN Professionals

Wisconsin art teachers need a good professional working relationship with EEN professionals. Information needs to be shared in a timely manner between the EEN professionals and the art teacher. Art teachers need to feel that they are able to communicate freely with the EEN professionals about students with disabilities in their art classes.

Research Questions:

How well do Wisconsin art educators understand the educational assessment process used in their district for students with EEN?

What kind of working relationship do Wisconsin art teachers have with EEN professionals in their districts?

What factors promote a good working relationship between Wisconsin art educators and EEN professionals?

What factors discourage a good working relationship between Wisconsin art educators and EEN professionals?

Respondents will provide data to show how well Wisconsin art teachers feel they understand the educational assessment process used in their districts. Variations may be shown by cross-tabbing these data with the size of school district, building, and community. Responses will yield data showing art teachers' attitudes and perceptions about the IEP and M-team process for students with EEN used in their districts. Data will yield information about the effectiveness of communication between special education professionals and art educators in their districts. Variations may be shown by cross-tabbing these data with length of teacher service and whether or not the art educator has an adaptive education license.

Anticipated findings and outcomes:

Wisconsin art teachers feel that input and communication with EEN professionals about IEPs and students with disabilities need to be improved.

H. Teacher Demographics

General information about the length of teacher service, size of classes, and college information give a statistical picture of Wisconsin art educators.

Respondents will supply information abut the sizes of school districts in Wisconsin and student population in the building for the teacher's current teaching assignment. Cross-tabbing these data may show that smaller districts have more students with EEN in art classrooms than in larger districts.

Data will yield information about Wisconsin art educators' perception of the "ideal" number of students in an art classroom and the "ideal" number of students with EEN in an art classroom.

Respondents' answers will produce information about the numbers of art students in three general grade level areas, K-5, 6-8 and 9-12, and cross-tabbing these data may show variations between the grade levels. Are some things occurring on the elementary level (K-5) that are not happening on either the 6-8 or 9-12 level? Further cross-tabbing of data will show if there is a difference between "ideals" and current "average" class size at different teaching levels.

Data will yield information about teacher gender. Cross-tabbing may show that there is a difference in attitude/perception between male and female educator responses.

Respondents' data will provide responses in terms of length of teaching service and also length of teaching in present position. These data will be cross-tabbed with specific questions from each of the survey areas. Do responses vary from teachers with 10 or more years of teaching service than from teachers with five or less years of service?

Cross-tabbing length of service data will show if responses vary because of teaching in more than one building. Does teaching in more than one building affect how the art teacher communicates with the special education professionals? At what grade levels are teachers more likely to teach in more than one building?

Respondents' answer will provide information about the size of the community that educator teaches in. Cross-tabbing with other data may determine if there are different responses to many questions based on the size of the community.

Data will identify how many art educators have an adaptive education license (859). Are responses different for those with an adaptive art education license than those with no adaptive education license? Will the responses to questions about teaching students with EEN in their art classes, extent of pre-service college background, and the effect of students with EEN in art classes vary because the respondent has an adaptive education license? Additional responses will show how recently respondents have acquired the adaptive education license. Have more teachers received an adaptive education license in the last five years? Is this a result of more teacher access to graduate course work?

Respondents' answers will yield information about where teachers receive their initial license. Are there many art teachers who received their license outside the state of Wisconsin? Additional responses will supply information about how many teachers teach in public or private settings in the state of Wisconsin.

Anticipated findings and outcomes:

A more complete picture of the sample group will be achieved by tabulating the information from these questions. Data from these questions will be used for cross tabulation with other questions.

Procedure

Sample Selection

The survey questionnaire was mailed to 383 Wisconsin art educators. The sample population were teachers in elementary, middle school, and high schools who were members of the Wisconsin Art Education Association as of April 1996. This sample population is about one-fourth of all art educators teaching in both public and private schools in Wisconsin. The Wisconsin Art Education Association has members teaching in school systems distributed geographically throughout the state. Members of the Wisconsin Art Education Association can also be thought of as those teachers most interested in the art education profession. These teachers are perhaps more in tune with current ideas in the art education profession.

Instrument Distribution and Follow-up

The surveys were mailed September 1, 1996 with a cover letter explaining the nature and need for the survey along with a stamped pre-addressed return envelope. Wisconsin art teachers were asked to complete and return the survey by September 10, 1996.

Of the original 383 surveys mailed out, a total of 161 were returned. In spite of the mailing list being "current," four surveys were returned unopened because the mailing address was no longer functional (forwarding time had run out, not at this address, etc.). This contact resulted in 43% of Wisconsin Art Education Association membership art educators returning their questionnaires by September 20, 1996. This project was self-funded so there was no follow-up mailing to increase the rate of return.

Respecting Confidentiality

The questionnaire was mailed to fellow professionals belonging to the same organization as the researcher. Each response was treated with complete confidentiality. As questionnaire surveys were returned they were numbered and separated from the return mail envelope. All analyses were of group responses to individual items on the survey. In the data set, individual respondents are identified only by the I.D. number assigned to that questionnaire.

Handling Survey Data

A code book was prepared for the initial data entry. Each response was entered into the program using the preestablished code. After the Master Data File was complete it was checked for extraneous responses and corrections were made whenever items were found to have been entered erroneously.

Using SPSS/PC+ Studentware +, frequency distributions were calculated for each of the 50 questions on the survey. In addition, some questions were cross-tabulated with others to see if responses varied by other significant criteria (e.g. gender, urbanicity, size of school). Chi squares were computed as a test of statistical significance. All differences reported in Chapter 3 were statistically significant at < .05. The results of the survey are reported in Chapter 3 and are organized around the eight areas of research interest, elaborated previously.

Sample Characteristics

According to the Wisconsin Department of Public Instruction publication "Wisconsin Public School Summary, 1994-95," there are 424 separate school districts in Wisconsin. Of the total number of districts in the "Summary," 361 of those Wisconsin school districts have 5,000 students or less as a total enrollment. This is about 86% of school districts. Slightly more than 75% of Wisconsin Art Education Association members who returned the questionnaire said they taught in school districts of 5,000 students or less.

The Wisconsin Art Education sample consists of approximately 80% female teachers and 20% male teachers. In the general education profession, the division by gender is approximately the same. The range of length of service for teachers in the Wisconsin Art Education Association sample is very similar to general length of service for teachers in Wisconsin. Based on the similarity of these demographic characteristics, the data collected are thought to represent the population of Wisconsin art teachers reasonably well.

Do Wisconsin art teachers find conditions in their jobs the same throughout the state? How many art teachers teach in small districts; how many teach in large districts? Are class sizes in smaller districts larger than the class sizes in smaller school districts? Do nearly all Wisconsin art educators have students with EEN in their art classrooms? Some characteristics of Wisconsin art teachers that give an overall view of this group are discussed below.

Slightly more than three-quarters (75%) of Wisconsin art teachers teach in school districts of less than 5,000 students. Another one-eighth teach in districts with 5,000 to 10,000 students. In total, then, almost nine-tenths (87%) of Wisconsin art teachers who responded teach in districts of 10,000 or fewer students. Nearly three-quarters of Wisconsin art educators (72%) teach in schools with 750 to 500 students and 31% in buildings with 500 to 750 students.

Respondents reported class sizes ranging from 10 students to 36 students enrolled in their art classes. The most frequently reported class size was 25 students reported by about 22% of those answering the survey. The second most frequently reported class size was 24 students reported by about 15% of those answering. The mean class size reported by those answering the survey was 23.5 students.

To contrast the real with the "best of all possible worlds," art teachers were asked their "ideal" number for students in an art class. The mean class size reported by those answering the survey was 19 students. Responses ranged from 7 students to 28 students in an art classroom. In response to a question about the average size of their current art classes, the most frequently reported size for art classes was in the range of 21 to 25 students.

To see where student with EEN would fit into this "average" class size, art teachers reported that the mean for the ideal number of students with EEN in an art class was 2.5 students with EEN. Two-fifths (40%) said that two students with EEN were "ideal" and one-eighth (12%) said that three students with EEN were "ideal."

Of Wisconsin art teachers who answered the questionnaire, most are elementary art teachers, followed by middle school, and the smallest number are high school teachers. Four-fifths (80%) of Wisconsin art educators are female and the remaining one-fifth are male. In general, more women are in the K-12 teaching profession than men.

Wisconsin has art teachers who range from one year of teaching to 39 years of teaching. The most frequent responses were art educators teaching 8, 10, 18, 26, and 28 years and each of these were 5% each of those answering the question. The mean for number of years of teaching was nearly 18 years (17.s) as an art educator. Wisconsin art teachers were also asked the number of years they have taught in their present position. Responses of 5% or more of those answering were 17 years (5%), 2 years (6%), 5 years (7%), and 6 years (8%) the highest frequency response. A little less than one-third (30%) of Wisconsin art teachers teach in more than one building.

One-third of Wisconsin art educators teach in communities of less than 7,500 residents. A little more than one-fourth (27%) teach in communities of 7,500 to 15,000 residents. About one-fifth (22%) teach in communities of 15,000 to 50,000 residents, and a little less than one-fifth (18%) teach in communities of more than 50,000 residents.

One avenue open to Wisconsin art teachers that could help in teaching students with EEN is the availability of an adaptive education license. About one-eighth (12%) of Wisconsin art teachers have this 12 credit add-on license. Of those teachers who have the adaptive education license, about one-fifth got their license in 1989, another one-eighth received their in 1988, and another one-eighth received their in 1978.

Almost nine-tenths (85%) received their initial art certification in Wisconsin. Those teachers who did not obtain their art license in Wisconsin obtained it from Minnesota, Michigan, Illinois, Indiana, and Florida.

Over nine-tenths (97%) of Wisconsin art educators answering the questionnaire said they teach in a public school.

TABLE 2-A

TABLE OF MEANS	
Average number of students in your art classes	23.5
"Ideal" number of students for an art class	19
"Ideal" number of students with EEN in an art class	2.5
Years of teaching reported by survey respondents	17.58
Years of teaching in present position reported by survey respondents	13.06

CHAPTER 3

Findings: A Portrait of the Field

A. Classroom Demographics

How are students with EEN included in Wisconsin art classrooms? Wisconsin art teachers answering this survey indicated that the number of students with identified EEN enrolled in their buildings ranged from 1 to 250 depending on the size of their buildings and districts. Every Wisconsin school district in which the respondents were employed had students with EEN included in their enrollments.

Historically, art teachers have had students with EEN enrolled in their classes. In this sample, 97% of those responding indicated that students with EEN were enrolled in their art classes.

Does the size of the school district change the 97% reporting students with EEN? Is the percentage of those responding larger or smaller depending on the size of the district? A cross tabulation of this data with school district size shows very slight changes in the percentage reported allowing for size of school district.

In school districts under 5,000 students, there was a slight increase of students with EEN enrolled in art classes. In districts with student enrollments between 5,001 and 10,000 students, there was a slight decrease of students with EEN enrolled in art classes. It is interesting to note that in two categories the percentage reporting students with EEN enrolled in art classes was 100%.

Teachers in the largest size of school districts, 50,001 or more, reported a significantly lower, 67%, enrollment of students with EEN. Perhaps with larger overall student enrollments and specialized pull-out programs, students with EEN receive art instruction outside the regular art classes, hence the lower reported enrollments of students with EEN.

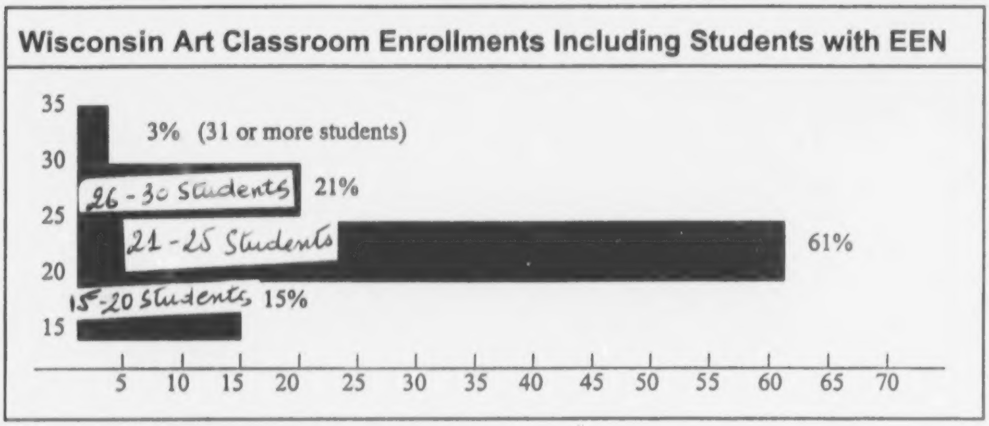
TABLE 3-A

Students with EEN	
Size of District	Frequency of Teachers Reporting EEN Students in Art Class
0-5,000	98%
5,001-10,000	94%
10,001-25,000	100%
25,001-50,000	100%
50,001+	67%
Wisconsin Art Teachers Overall	97%

One of the major concerns about teaching students with EEN in regular education classrooms is the proportion of students with EEN. Survey question 3 asked for the average enrollment of art classes including students with EEN.

The most frequently reported art class size including students with EEN was 21-25 students reported by 65% of Wisconsin art teachers responding to the survey. The largest class size including students with EEN was more than 31 students reported by 3% of Wisconsin art educators responding. The frequencies for class sizes including students with EEN reported by Wisconsin art teachers are shown in the bar graph 3-A below.

GRAPH 3-A



Does the size of the school district affect the size of classes of students with EEN? A cross tabulation with district size presents some interesting contrasts.

The most frequently reported class size was 21 to 25 students reported by about two-thirds (67%) of teachers answering the survey in districts of 5,000 or less, 5,001 to 10,000, and 25,001 to 50,000 students.

Nearly one-fifth (17%) of teachers responding in districts of 5,000 or less students reported class sizes of 15 to 20 students, considered by many educators to a "small" class size.

Interestingly, in school districts of 10,000 to 25,000 students the percentage in this category of 21 to 25 students fell to 44%.

Enrollments of 26 to 30 students, which many educators feel is a "large" class size were most frequently reported by teachers in the school districts of 10,001 to 25,000 students, 25,001 to 50,000 students, and 50,001 and larger. Perhaps the most interesting cross tabulation is that the only group reporting class enrollments of 31 or more students was teachers in school districts of 50,001 or more. The cross tabulated frequencies of class size including students with EEN by size of school district are shown in the table below.

TABLE 3-B

Frequency of Student Enrollment				
Size of district	15-20	21-25	26-30	31+
0-5,000	17	67	16	0
5,001-10,000	7	67	27	0
10,001-25,000	11	44	44	0
25,001-50,000	0	67	33	0
50,001+	0	0	33	67

All these figures are averages of class sizes including students with EEN. How many of these students are students with EEN? Wisconsin art teachers were asked to indicate the "greatest number of students with EEN they had ever worked with in a single art classroom."

Nearly 3/4 of Wisconsin art teachers reported they have had 4 to 10 students with EEN enrolled in at least one of their art classes. Nearly half (45%) of Wisconsin art teachers responding to the survey indicated the largest number of students with EEN they had ever enrolled in an art class was 4 to 6 students. About 1/5 (18%) of Wisconsin art educators reported that they had enrollments of 1 to 3 students with EEN in their classes, and about 10% reported 11 or more students with EEN in their art classes.

Again, does size of district make a difference in the number of students with EEN enrolled in art classes? Nearly 50% of teachers answering the survey in districts of 5,000 or less students, and 5,001 to 10,000 students reported only 1 to 3 students with EEN enrolled in their art classes.

In school districts of 5,000 or fewer students, half of the teachers responding have had 4 to 6 students with EEN in their art classes. But only one-third (33%) of teachers in districts of 5,001 to 10,000 students have had 4 to 6 students with EEN enrolled in their art classes.

Larger school districts appear to be more prone to having larger enrollments of students with EEN in art classes when placements there occur. Data also shows that large school districts (50,001 or more) tend to have fewer students with EEN enrolled in art classes. This could be a result of more specialized class groupings, pull-out placements, or generally larger enrollments in schools. In districts of 10,001 to 25,000 students, 70% of those reporting said they have had as many as 7 to 10 students with EEN in an art class. Two-thirds of teachers (67%) in districts of 50,001 or more students reported they have had 11 or more students with EEN in an art class. These cross tabulated data are shown in Table 3-C below.

TABLE 3-C

Cross Tabulated Frequencies of Greatest Number of Students with EEN by size of School District

	Number of Students with EEN			
Size of District	1-3	4-6	7-10	11+
0-5,000	18	50	26	6
5,001-10,000	27	33	27	13
10,001-25,000	0	30	70	0
25,001-50,000	0	67	0	33
50,000+	0	0	33	67

To get a better picture of the number of students with EEN currently enrolled in art classrooms with regular education students, Wisconsin art teachers were asked for the average number of students with EEN each respondent had enrolled in a single classroom.

About 59% responded that they had on average 1 to 3 students with EEN enrolled in a single classroom. Another 35% of those answering the survey reported that they had on average 4 to 6 students with EEN in a single classroom. As an aggregate total nearly 95% of Wisconsin art teachers have between 1 and 6 students with EEN in a single art classroom.

Is the average number of students with EEN enrolled in a single classroom affected by the size of the school district? It would appear that because they have less students overall, smaller school districts tend to have less students with EEN enrolled in their art classes.

Art educators in districts of 5,000 or fewer students and in districts of 5,001 to 10,000 students most frequently reported the lowest average, 1 to 3 students with EEN, enrolled in their art classes. Teachers in districts of 10,001 to 25,000 students reported about the same averages in class sizes of 1 to 3 students with EEN and 4 to 6 students with EEN.

Teachers in districts of 25,001 to 50,000 most frequently reported an average of 4 to 6 students with EEN in their art class enrollments as did teachers in districts of 50,001 or more students.

Again, the highest average number of students with EEN (11 or more) in a single classroom was reported by teachers in districts of 50,001 or more students. Interestingly, this was the only size district where teacher who answered the survey reported 11 or more students with EEN in a single art class.

TABLE 3-D

Average Art Class Enrollment of Students with EEN by Size of District

	1-3	4-6	7-10	11+
0-5,000	64	35	1	0
5,001-10,000	56	38	6	0
10,001-25,000	37	38	25	0
25,001-50,000	33	67	0	0
50,000+	0	67	0	33

How do Wisconsin art teachers feel about the number of students with EEN in their art classrooms? Question 6 asks respondents, "Do you believe that Wisconsin art teachers accommodate more or fewer students with EEN than regular education classroom teachers?

Three-fourths of Wisconsin art educators indicated they believed they accommodated more students with EEN than regular education classroom teachers. Only 3% thought they accommodated fewer students with EEN than regular education classroom teachers, but a substantial number (23%) responded that they weren't sure if art teachers accommodated more or fewer students with EEN.

When the perception question is cross tabulated with the size of school district there was no statistical significance.

To get a picture of the types of EEN art teachers are being asked to work with in Wisconsin art classrooms, Question 7 asks: "How often would students with the selected EEN be included in your art classroom?"

The most common categories of EEN encountered by Wisconsin art educators included behavioral disability, learning disability, cognitive disability (mild/moderate), and attention deficit disability or attention deficit with hyperactivity disability. These data are reported in Table 3-E below.

TABLE 3-E

Students with Specific EEN

	Never	Seldom	Occasionally	Frequently
Behavioral Disability	3	2	15	80
Learning Disability	0	0	7	93
Cognitive Disability (Mild/Moderate)	4	7	26	63
Cognitive Disability (Severe/Profound)	29	24	21	26
Physical Disability	12	17	32	39
Visual Disability	20	22	26	33
Hearing Disability	10	21	33	36
Autistic	36	19	16	29
Attention Deficit Disorder/ Attention Deficit Disorder with Hyperactivity Disability	4	2	10	84

How do students with EEN receive their art instruction? Question 8 asks, "If students with EEN are not included in your regular art classroom, what is the PRIMARY way they receive art experiences in your school?"

About one-third of the sample said the art teacher provides instruction in a different classroom setting. Another third reported that the art activity is provided by the special education teacher. Only 5% said the art activity was provided by the special education teacher who has an adaptive art license, while 26% of Wisconsin art teachers said that no art instruction is provided for students with EEN who are not included in the regular education art classroom.

Students with EEN can sometimes have instructional aides who accompany them in the regular education classroom and to other areas the student may attend. Question 9 asks respondents, "Do you have an instructional aide who comes to your art classroom when you have students with EEN in that group?" Less than half (47%) of Wisconsin art teachers reported that they had an instructional aide on occasion.

To better understand the role and effectiveness of the instructional aides, several additional questions were asked of those responding "yes." "Which one of the following BEST describes the instructional aide's involvement in your classroom?"

Slightly more than one-third (38%) of Wisconsin art teachers who responded to the survey said that they had a full time instructional aide, that is, always there when the student(s) with EEN is/are there. Almost half (47%) reported that they had an instructional aide available in their room at their request; while 15% said that there was an instructional aide available in their classroom on a regular rotating basis.

"To what extent does the instructional aide in your art classroom engage in each of the selected activities?" Only 6% of art teachers said the instructional aide always participates in planning art activities. While two-thirds (66%) said the instructional aide never participates in planning art activities for the student with EEN, three-fourths (75%) of art teachers reported that the instructional aide always receives directions for the art activity at the same time that the student with disability receives them. This means the art teacher and the instructional aide had no time prior to instruction to discuss the art activity for the student with EEN.

"[The aide] contributes useful information about how to best meet the needs of the student with disability." Two-thirds of Wisconsin art teachers (66%) said the instructional aide never (50%) or seldom (16%)contributes any useful information about meeting the needs of the student with EEN. About one-third of Wisconsin art educators said their instructional aide always contributes useful information about meeting the needs of the student with EEN. Some art teachers and aides have time and are able to set up effective communications about their students with EEN disabilities. This should be able to occur to a greater degree than presently.

Additional attitudes about aides in the art classroom were elicited by the question, "To what extent does the presence of an instructional aide affect your teaching a student with disability?"

More than two-fifths (43%) of Wisconsin art teachers responding said "the instructional aide enhances how I plan and teach my art room." Nearly half (49%) of Wisconsin art educators responding said the instructional aide has no effect on how I teach or prepare for the class with students with EEN. About 8% said the instructional aide complicates what I have to do in planning and teaching students with EEN. Instructional aides apparently have little time to interact with art teachers about their students with EEN. Yet the relatively small contribution seems to have a positive impact on the art educator and the student with EEN.

B. Legal Aspects

The placement of students with EEN in art as well as regular education classrooms is due largely to passage of the federal legislation, PL94-142/IDEA. To determine how familiar Wisconsin art educators are with IDEA, Question 10 asked respondents to pick a statement that best describes their knowledge of this legislative act.

A little more than one-eighth (13%) of Wisconsin art teachers said, "I am thoroughly familiar with the provisions of this law as it relates to students with EEN in my art classroom" as their level of understanding about IDEA. More than one quarter (26%) of Wisconsin art educators said, "I know something about the provisions of this law as it relates to students with EEN in my art classroom" as the level of understanding of IDEA. A little more than one quarter (26%) of art teachers said, "I know very little about the provisions of this law as it relates to students with EEN in my art classroom" as their level of understanding of this legislation. More than one-third (36%) of Wisconsin art teachers said, "I know nothing specific about the provisions of this law as it relates to students with EEN in my art classroom" as the level of understanding of IDEA.

The magnitude of the response to the last two statements is significant because it appears that more than three-fifths of Wisconsin art teachers claim to know almost nothing about a law that directly impacts on their art classrooms.

Cross tabulating the size of the school district with the awareness question about PL94-142/IDEA shows no statistical significance. Additionally, in cross tabulating, the size of community is also not statistically significant. One cross tabulation that was statistically significant was the knowledge question cross-tabbed with whether or not the responding art teacher has an adaptive education license.

Over twice as many (29%) of Wisconsin art teachers with the adaptive license said they were thoroughly familiar with the provisions of IDEA as it related to their art classrooms. Almost twice as many (47%) of Wisconsin art teachers with the adaptive education license said they knew something about PL94-142/IDEA than did art teachers who did not have the adaptive license.

To further interpret teacher knowledge of IDEA, respondents were asked to indicate which of three statements was true based on their understanding of IDEA. The response that comes closest to the actual interpretation of IDEA in schools is the statement: "Students with EEN may be included in my art classroom." Provisions under IDEA mandate that if the IEP of a student with EEN says placement in an art class is the least restrictive environment for that student, then the student will be placed in that art class. The two remaining choices on the survey imply that it is at the individual teacher's discretion whether or not to have the student with EEN placed in a particular art class, or that students with EEN are "automatically" enrolled.

More than half (55%) of Wisconsin art teachers said "students with EEN may be included in my art classroom." Slightly more than two-fifths (41%) of Wisconsin art educators said "students with EEN must be included in my art classroom." Only 5% of Wisconsin art teachers said "students with EEN do not have to be included in my art classrooms at all."

Cross tabulating the understanding questions with the size of school district, the size of community, and teacher longevity were not statistically significant.

To determine an overall attitude toward students with EEN in art classes, Wisconsin art educators were asked, "To what extent do you agree with the following statement: 'Students with EEN should be educated in regular education classes with their peers.'"

Almost two-thirds (65%) of Wisconsin art educators said they "agree" (58%) or "strongly agree" (7%) with the statement about educating students with EEN in regular education classes with their peers. Yet, almost one-third said they "disagree" (27%) or "strongly disagree" (7%). Cross tabulating this teacher attitude question with size of district, size of community, and teacher longevity were not statistically significant.

It is interesting to see that only two-thirds of Wisconsin art educators responding to the survey agree with educating students with EEN in regular education classes with their peers. IDEA is the law and requires Wisconsin school districts to place students with EEN in art classrooms as appropriate.

C. Art Teacher Preparation

Does teacher preparation and background affect the attitude of art teachers about students with EEN? Wisconsin art teachers were surveyed on how much course work covering specific disabilities they may have taken to fulfill graduation or initial licensing requirements.

Art educators were asked, "To what extent did your college education courses deal with specific EEN disabilities." These data are reported in Table 3-F.

TABLE 3-F

Frequencies Reported College Prep Emphasis on Specific EEN Disabilities

	No Emphasis	Some Emphasis	Substantial Emphasis
Behavior Disability	56	41	3
Learning Disability	51	45	4
Cognitive Disability Mild/Moderate	51	44	5
Cognitive Disability Severe/Profound	68	30	2
Physical Disability	65	32	3
Visual Disability	71	27	2
Hearing Disability	73	25	1
Autism	79	21	0
Attention Deficit Disorder/ Attention Deficit Hyperactivity Disorder	78	20	2
Other	63	19	19

In all the selected categories of disabilities, 5% or less of Wisconsin art educators reported substantial emphasis on any of these disabilities in their college preparation for teaching.

To what extent does the art teacher's college background affect the teacher's perceived ability to successfully educate students with EEN?

Survey question 14 asked, "How confident do you feel about your ability to work with students with EEN?"

Over half (57%) of Wisconsin art teachers said they felt somewhat confident in their ability to work with students with EEN, while one-quarter (25%) said they felt very confident in their abilities to work with students with EEN.

Less than one-fifth (17%) of art teachers said they did not feel too confident in their ability to work with students with EEN, and only 2% of Wisconsin art educators said they did not feel confident at all about their abilities to work with students with EEN.

Are Wisconsin art teachers more inclined to feel very confident in their ability to teach students with EEN as a result of having acquired an adaptive education license? Cross tabulating the confidence question with art teachers who said they have an adaptive education license found there was a significant difference. Of Wisconsin art educators who had obtained an adaptive education license, 94% said they were very confident or somewhat confident about their abilities to teach students with EEN. This is well over ten percent higher than the 82% of art teachers who do not have an adaptive education license.

Cross tabulating the confidence responses with gender was not statistically significant.

Survey question 15 sought to determine if there is an "average" number of special education courses needed to receive an initial teaching license. Responses ranged from none to 20 courses needed for initial teaching license.

Almost two-thirds (61%) of Wisconsin art educators said they needed no courses in special education to obtain their initial teaching license. Only one-quarter (25%) of art teachers needed one special education course for their initial teaching license. Together, this means nearly 90% of Wisconsin art educators needed one or no special education courses to obtain a license, arguably less than adequate preparation for teaching students with varieties of EEN in their classrooms.

Have the requirements of IDEA, which has led to more students with EEN being enrolled in art classes, prompted Wisconsin art educators to take any additional special education courses? In response to Question 16, slightly more than two-fifths (42%) of Wisconsin art educators said they had taken no additional special education courses. About one-fifth (19%) of art teachers said they had taken one additional special education course since they were initially licensed. A little more than one quarter (27%) of Wisconsin art teachers said they had taken as many as four courses in special education since their initial license. Of those, 12% said they had taken two courses, 11% said they had taken three courses, and 4% said they had taken four courses. As might be expected, the number of special education courses taken since initial licensing was higher for art teachers who had obtained the adaptive education license.

Was the art teacher's college preparation considered adequate for teaching students with EEN? Question 17 asked art teachers "how well do you feel your college course work prepared you for working with students with EEN in art classes?" These frequency responses are shown in Table 3-G.

TABLE 3-G

Frequency Responses Teacher Perception of Adequacy of College Prep to Teach Students with EEN

Not at All 1	2	3	4	Prepared Me Very Well 5
41%	32%	15%	11%	1%

Teachers were asked to respond on a scale of 1) not at all to 5) prepared me very well. Nearly two-fifths (41%) of Wisconsin art teachers said not at all, and another one-third (32%) chose the next number on the scale, which could be interpreted as not very well. Together, nearly three-quarters of Wisconsin art educators indicated that their college course work did a poor job of preparing them to teach students with EEN in their art classes.

A little more than one-eighth (15%) of art teachers chose the middle of the scale, neither dissatisfied nor satisfied with their college course work preparation. Another one-eighth (12%) said that they felt their college course work did a good job preparing them to teach students with EEN in their art classes. A little less than 1% of art teachers who answered the questionnaire said their college background prepared me very well for teaching students with EEN.

Do the number of years of teaching experience change the responses any? IDEA reauthorized and reinterpreted PL94-142 in 1990. Do teachers with six or less years of experience feel their college background did a better job preparing them to work with students with EEN than teachers with more years of experience. Cross tabulating the responses to perceived adequacy of college background to teacher longevity (6 years or less) resulted in differences that were not statistically significant.

Does the fact that the art teacher has the adaptive education license make any difference in responses to this question? The adaptive education license has been available for teacher licensing since 1977. Cross tabulating teacher perception of the adequacy of college background with those having the adaptive education license revealed important differences. Only one-fifth (20%) of teachers with the adaptive education license said their college background did not at all prepare them to work with students with EEN. Yet twice as many, two-fifths, of all art teachers without the adaptive education license said their college background did not at all prepare them to work with students with EEN.

Another 20% of Wisconsin art teachers with the adaptive education license said their college background prepared them well for working with students with EEN. This is almost twice as many as the 12% of all art teachers who responded to that statement. Nearly 7% of art teachers with the adaptive education license said their college background prepared me very well to teach students with EEN. Significantly higher than the 1% of all Wisconsin art teachers who responded to that statement. This additional training does seem to make a difference in the perception of how well college background trained the teachers for work with students with EEN. For many art teachers who graduated prior to 1990, the adaptive education license was probably an "add-on," that is, after the art teacher was initially licensed.

D. Art Educator Perceptions

In general, what are Wisconsin art teacher attitudes about students with EEN in their classrooms? What effects positive, negative, or neutral, do Wisconsin art educators feel students with EEN have on their classrooms and on the EEN student's peers.

Question 18 sought to elicit attitudes about the effect of having students with EEN in classes with regular students. "What effect do you feel students with EEN have on your classroom?" These data are reported in table H below.

TABLE 3-H

Effect of Students with EEN on Your Classroom				
Very Negative (1)	Somewhat Negative (2)	Neither Positive or Negative (3)	Somewhat Positive (4)	Very Positive (5)
4	44	35	14	4

Almost half (48%) of Wisconsin art educators said the effect of students with EEN was either somewhat negative (44%) or very negative (4%). Slightly over one-third (35%) said the effect of students with EEN was neither positive or negative. Another 18% of Wisconsin art teachers said that the effect of students with EEN was either somewhat positive (14%) or very negative (4%).

Cross tabulating these responses with the greatest number of EEN students within a regular art classroom and with the average number of students with EEN in an art classroom were not statistically significant.

Are teacher responses to the effect of students with EEN in their classrooms different when cross-tabulated with the perceived teacher confidence to teach students with EEN (Question 14)?

These cross tabulations are reported in Table 3-I below.

TABLE 3-I

Cross Tabulation of Frequencies Effect of Students with EEN on Classroom and Art Teacher perception of Confidence to Work with Students with EEN

	Confidence in Ability to Work with Students with EEN	Very Confident	Somewhat Confident	Not Too Confident	Not at All Confident
Effect of Students with EEN	Very Negative	6%	0%	0%	33%
	Somewhat Negative	21%	48%	62%	67%
	Neither Positive nor Negative	39%	36%	29%	0%
	Somewhat Positive	18%	15%	10%	0%
	Very Positive	15%	0%	0%	0%

More than three times as many (15%) of Wisconsin art teachers responding who said they felt students with EEN had a very positive effect on their classrooms also said they felt very confident in their ability to teach students with EEN. But all art teachers (100%) who said students with EEN had a somewhat negative or very negative effect on their classrooms also said they were not at all confident in their ability to work with students with EEN. Teachers with less confidence in their ability to work successfully with students with EEN appear to have a more negative opinion of the effect of students with EEN on their classrooms.

Teachers' perceived confidence in their ability to work with students with EEN does appear to be related to the perceived effect of students with EEN on classrooms. Perhaps this feeling is noticed by the other students in class and eventually affects their opinion or relationships with students with EEN. If the confidence level of art educators in teaching students with EEN could be improved, there can be long-range positive consequences for the teachers, students in general, and students with EEN in particular.

In an attempt to further explore teacher attitudes about students with EEN, Question 19 was posed. Wisconsin art teachers were asked to respond and make a choice for each of four statements that "describe your experience with students with EEN in your art classroom."

a) "It has opened new and positive experiences for me in working with students with EEN." Nearly four-fifths (79%) of Wisconsin art teachers agreed with this statement, while 28% of art teachers disagreed with it. How does this compare to teacher responses to Question 12 which asked, "to what extent do you agree with the following statement: 'Students with EEN should be educated in regular education classes with their peers'."

In one interesting anomaly, over half of the art teachers (53%) who said they disagreed that students with EEN should be educated in regular education classes with their peers, agreed with the new and positive experiences statement about students with EEN.

b) "I can see the social value of students with EEN in my classes, but am still frustrated sometimes." Slightly more than 90% of Wisconsin art teachers agreed with this statement while 10% of art teachers disagreed with it. Again, this response was cross-tabulated with teacher selections for Question 12 and was not statistically significant.

c) "I feel students with EEN should not be included in my art classroom." Only 13% of Wisconsin art teachers agreed with this statement, and nearly nine-tenths (87%) of art teachers surveyed disagreed with this statement. Based on this response, nearly 90% of Wisconsin art teachers would be in favor of having students with EEN in their classes.

Yet, when these responses are cross-tabulated with Question 12, another interesting anomaly occurs. Nearly nine-tenths of teachers (87%) who said they disagreed with statement 19c - which really means they are in favor of including students with EEN in their art classes - disagreed with the statement from Question 12 about students with EEN being educated in regular education classes with their peers. The kinds of EEN and numbers of students with EEN in a class can greatly influence the response to these questions. Perhaps this explains some of the confusion that exists about students with EEN in classes with regular education students.

d) "My regular education students feel uncomfortable with students with EEN in my art classroom." About one-fifth (21%) of Wisconsin art teachers surveyed agreed with this statement. Nearly four-fifths (79%) of art teachers who answered the survey disagreed with the statement. Which means that almost 80% of Wisconsin art educators feel that their regular education students are not comfortable with students with EEN in their art classes.

Over half (58%) of teachers who disagreed with the statement of regular education students feeling uncomfortable - which in reality means they feel regular education students are in fact comfortable with students with EEN in their classes - disagreed with the statement about students with EEN being educated with their peers. Again, teacher past experience with students with EEN and variety of EEN encountered may influence art teacher response. Almost one-half (44%) of teachers who disagreed with the 19d statement, strongly disagreed with the Question 12 statement about students with EEN being educated with the peers.

E. Availability of Professional Growth Opportunities

If Wisconsin art teachers do not feel that they were very well prepared initially to teach students with EEN, have they taken advantage of opportunities to acquire more knowledge and training?

Question 20 asked Wisconsin art teachers, "Within the last two years, have you had the opportunity to take a graduate course or workshop relating to work with students experiencing disabilities?" These are reported in Table 3-J on the next page.

TABLE 3-J

Course Work Cover These Areas of Disability		
	Yes	No
Behavioral Disability	90%	10%
Learning Disability	93%	7%
Cognitive Disability (mild/moderate)	81%	19%
Cognitive Disability (severe/profound)	64%	36%
Physical Disability	64%	36%
Visual Disability	57%	43%
Hearing Disability	59%	42%
Autism	55%	46%
ADD/ADHD	85%	15%

Slightly more than two-fifths (43%) of art teachers said they had taken at least one course in the past two years. A little more than half (56%) of Wisconsin art teachers said they had not taken any courses in the past two years.

What areas of disabilities did teachers who had taken course work choose to further their knowledge of working with students with EEN? More than nine-tenths of teachers surveyed (93%) said they took course work related to students with learning disabilities, and 90% said they took course work related to students with behavioral disability. Slightly more than 4/5 of teachers surveyed (85%) said they took courses relating to students with attention deficit disorder or attention deficit hyperactivity disorder, while 81% reported that they took course work related to students with cognitive disorder (mild/moderate).

All other areas of selected disabilities had reports from teachers surveyed ranging from 64% taking course work related to cognitive disability - severe/profound and physical disability to 55% who took course work relating to students with autism.

If Wisconsin art teachers did not take advantage of the opportunity(ies) for course work relating to students with EEN, what were their reasons?

Almost three-quarters (71%) of art teachers surveyed reported that taking this kind of course work cost too much, and slightly more than three-fifths (61%) said that they would have to travel too far to take course work. Slightly less than half (48%) reported that they had no interest in taking course work related to students with EEN, while 52% said they did not want to spend the time. It is interesting to see that slightly over half (55%) have been able to obtain inservice programs through their school district of CESA.

As a follow-up question, teachers were asked which of the reasons above would be their primary reason for not taking the opportunity for course work relating to students with EEN. The most frequent response

(29%) was did not want to spend the time. One-quarter of those surveyed reported that it cost too much to take course work.

Another way to look at the question of taking advantage of opportunities for course work is to see if teachers perceive that too many or not enough courses relating to students with EEN are being offered. Question 21 asked Wisconsin art teachers if they agreed or disagreed with the following statement. "There are enough graduate courses or workshops that I could attend to find out information and methods of working with students with disabilities."

Almost half (44%) of teachers said they agreed with that statement, and 9% said they strongly agreed with the statement. Slightly more than half of Wisconsin art teachers feel there are enough graduate courses relating to students with EEN. About two-fifths (39%) of teachers surveyed disagreed with the statement.

Cross tabulating the responses to enough graduate courses offered with teacher perception of college background for preparation in working with students with EEN was not statistically significant. This was also true for cross tabulating enough graduate courses with teacher attitude toward having students with EEN educated in regular education classes with their peers.

Are Wisconsin art teacher responses to the availability of graduate course work different for art teachers who have the adaptive education license? Almost one-third (32%) of teachers who have the adaptive education license disagreed that there are "enough" graduate courses or workshops relating to students with EEN. These teachers think more courses should be offered. While a little more than two-fifths (41%) of teachers who do not have the adaptive license disagreed that there are "enough" graduate courses or workshops relating to work with students with EEN. Both groups have a substantial percentage that feel there is a need for more graduate courses or workshops.

Nearly two-fifths (38%) of teachers who have the adaptive education license agree there are "enough" graduate courses or workshops, but a little more than two-fifths (43%) of teachers who do not have the adaptive education license agree there are enough graduate classes or workshops. Nearly one-third (31%) of art teachers who have the adaptive education license strongly agree that there are "enough" graduate courses or workshops almost five times as many as teachers who do not have the adaptive education license (6%).

In an effort to determine a need for course work relating to specific disabilities, teachers were asked to indicate their level of interest. Nearly three-quarters (74%) of art teachers said they would be somewhat and very interested in course work relating to students with behavioral disability and 71% reported an interest in courses relating to attention deficit disorder or attention deficit hyperactivity disorder. More than three-fifths of Wisconsin art educators reported an interest in taking courses related to learning disabilities (66%) and cognitive disability (mild/moderate) (61%). Just slightly less than three-fifths (59%) of Wisconsin art teachers reported an interest in courses related to physical disabilities (e.g. cerebral palsy or multiple sclerosis. Other areas of selected disabilities had interest levels between 44% and 53% of teachers answering the survey. Only 27% of teachers indicated interest in course work relating to cognitive disability (severe/profound).

Art teachers were also asked to indicate the maximum time they would be willing to invest to drive to courses or workshops relating to students with EEN. Three-quarters (75%) of Wisconsin teachers said they would be willing to drive less than one hour to course work relating to students with EEN. Almost one-fifth (19%) said they were willing to drive one hour.

The time of year that courses are offered also impacts on how teachers can or will take advantage of the opportunity for course work. Almost half (45%) of teachers said they would prefer taking this course work in the summer. Nearly two-fifths (38%) said they preferred to take the course work during the school year. About one-fifth (17%) said they would like to take the course work on the weekend.

F. Frequency and Nature of Successful EEN/Adaptive Teaching Strategies

Most art teachers report that they do some kind of individualization or adapting of instruction for students with EEN. Most of the adaptations fall basically into three groups. The work area of the student with EEN is modified to make it easier for the student to work. The curriculum or individual project is modified to allow for better success by the student with an EEN disability. The individual tools necessary for the student to do the work are modified or adapted.

Over half (56%) of Wisconsin art educators said they frequently used cooperative work for students with EEN as a teaching strategy in their classes. Three-fifths (60%) of Wisconsin art teachers said they frequently used peer tutoring for students with EEN as a teaching strategy in their classes. Just under half (47%) said they frequently used task analysis with students with EEN in their art classes.

It would appear that Wisconsin art educators are very resourceful in the methods they use to adapt or modify instruction for students with EEN. Perhaps more pre-service training in specific EEN would give the art teacher an even broader spectrum of adaptations to work from.

G. Collaboration with EEN Professionals

Wisconsin art educators need a good working relationship with special education teachers to be able to work successfully with students with EEN in their art classes. The special education teachers need to share information with the art teacher who should be made aware of the IEPs of individual students with EEN, where appropriate. Art teachers need to feel comfortable about communicating with the special education staff.

How well do Wisconsin art educators understand their district educational assessment process used to place students with EEN? Wisconsin art educators were fairly evenly divided on this question. Slightly over half said they had a good (44%) or excellent (10%) understanding of the educational assessment process used in their districts. A little more than one-third (34%) said they had an only fair understanding of the process. About one-eighth (12%) of Wisconsin art teachers answering the survey said they had a poor understanding of the educational assessment process for their district.

Cross tabulating teacher perception of college background and teacher understanding of the educational assessment process used in their districts was not statistically significant. The same was true for cross tabulating teacher understanding of the district educational assessment process with the teacher attitude about educating students with EEN in regular education classes with their peers.

Does the teacher perception of the district educational assessment process change if the art teacher has an adaptive education license? There were some statistically significant differences when the two questions were cross-tabulated. Art teachers who had an adaptive education license did have a difference in their responses. Nearly three-quarters (71%) of art teachers who did have an adaptive education said they had a good or excellent understanding of the educational assessment process used in their districts. This is considerably larger than the 51% of art teachers who did not have an adaptive license who said they had a good or excellent understanding of the educational assessment process in their districts.

About the same variance was true for those art teachers who said they had a fair or poor understanding of the educational assessment process in their districts. Of art educators who did not have an adaptive education license, 58% said they had a poor or fair understanding of their district educational assessment process. But only half as many (30%) of teachers who did have an adaptive education license said they had only a fair or poor understanding of their district educational assessment process. In this comparison, the fact that teachers have an adaptive education license does seem to make a difference. Teachers with an adaptive education license appear to know more about their district educational assessment process.

Cross tabulating the size of the school district with the art educators' perception of knowledge of the educational assessment process in their district was not statistically significant.

One concern of many art educators about working with students with EEN is the lack of involvement in the process of developing IEPs for students placed in their classes. Nearly two-fifths of Wisconsin art educators said they never (16%) or rarely (23%) are asked for their input by the special education teacher when a student is being considered for an EEN referral. Yet another two-fifths of art teachers said they almost always (27%) or always (12%) are asked for their input by the special education teacher in student EEN referrals.

There is a change, however, when it comes to constructing the actual IEP. Over half of Wisconsin art teachers said they never (27%) or rarely (25%) have any input into the IEPs for the student(s) with EEN in their classroom. Only about one-fifth said they almost always (12%) or always (10%) have any input into the IEPs of those students with EEN in their classrooms.

Wisconsin art educators are seldom actual participants in writing the IEPs of students with EEN in their classrooms. Over two-thirds of art teachers said they never (40%) or rarely (28%) are invited to participate in the writing of the IEPs for students with EEN in their art classes. Less than one-eighth said they almost always (6%) or always (6%) were invited to participate in writing the IEPs for students with EEN in their classes.

How often and under what circumstances do Wisconsin art educators meet with special education teachers involved with students with EEN in their classes? Over 91% of Wisconsin art educators said there is not a formal procedure that sets up how often art teachers meet with the special education teachers to discuss students with EEN in their art classes. More than three-quarters (76%) of Wisconsin art educators said they had one or less meetings with a special education professional in a typical two-week period during the school year. About one-fifth said they had 2 to 3 (13%) and 4 to 5 (9%) meetings with special educators in the same two-week period.

Are Wisconsin art educators satisfied with the frequency of meeting times they have with the special educators in their districts? Teachers were fairly evenly divided on this question. Slightly less than one-half said they were very satisfied (17%) or somewhat satisfied (30%) with the frequency of meeting time with special educators. Just a little more than one-half said they were somewhat dissatisfied (30%) or very dissatisfied (23%) with the frequency of meeting time with special educators.

As a follow-up question, art teachers who responded they were very dissatisfied were asked to select one reason that best explains the difficulties art educators encounter meeting with special education teachers who work with their students with EEN. Almost one-half (47%) of those art teachers who said they were very dissatisfied selected the statement times/places are not convenient for my schedule. One-fifth (20%) said special education teacher not receptive to meeting often. A little more than one-fourth (29%) said there were too many teachers to meet with.

All the questions previously discussed in this section can have a great impact on the relationship between the art teacher and the special education professionals. To identify the overall effect these questions have on that relationship, art teachers were asked to respond to this statement: "I have good communication with the special education teacher who works with students with EEN I have in art class." Almost three-fourths of art teachers said they strongly agreed (26%) or agreed (46%) with this statement. Only 7% of art teachers said they strongly disagreed with this statement.

Question 35 was asked to see if art teachers felt they got help in understanding the EEN of the students they have in art class. More than two-thirds of Wisconsin art teachers said they strongly agreed (20%) or agreed (48%) the special education teacher helps me understand my students' EEN. About one-third of art educators said they disagreed (28%) or strongly disagreed (5%) about the help received from the special education teacher about the EEN of students in their art classes.

Art teachers, particularly at the elementary level often teach in more than one building. This can make communication between the art teachers and the special education staff more difficult than normal.

Responses to Question 46 indicate that about one-third (30%) of Wisconsin art teachers teach in more than one building.

Cross tabulating these two questions finds the percentage of answers by art teachers who teach in more than one building are generally lower than those art teachers who teach in a single building. The one exception is art teachers who said they disagreed that they found the special education teacher helpful in discussing their student(s) with EEN. In this case, art teachers who taught in more than one building disagreed 15% more often than art teachers teaching in one building.

On the related Question 36, almost three-fourths of Wisconsin art teachers said they strongly agreed (20%) or agreed (51%) that the special education staff in my school is willing to help me adapt work or tools for a student with EEN in their art classes. Only 10% strongly disagreed with the amount of help received from the special education staff in adapting tools or instruction for students with EEN in their classes.

Summary

The field of art education in Wisconsin is going through a period of significant transition. There are few if any Wisconsin art teachers who do not have students with EEN as part of the enrollment of their art classes. Art educators in Wisconsin most frequently report class sizes of 21 to 25 students with 1 to 3 students with EEN enrolled in those classes. An overwhelming majority of Wisconsin art teachers feel they accommodate more students with EEN than regular education classroom teachers.

The most frequently encountered categories of EEN for Wisconsin art educators includes behavioral disability, learning disability, cognitive disability (mild/moderate), and attention deficit disability or attention deficit with hyperactivity disability. Many of these students with EEN come to the art classroom with an instructional aide. Art teachers generally feel that the aide enhances how they plan and teach for students with EEN.

Many of the students with EEN in art classes are there as the direct impact of the passage of IDEA. Wisconsin art educators generally do not know much specific information about IDEA. This study shows that more than three-fifths of Wisconsin art teachers know very little about IDEA, the law that directly impacts on their art classrooms. Slightly more than half of art educators surveyed said that students with EEN may be included in their art classes. Yet IDEA states the student with an EEN disability should be enrolled in the regular art class if that is the "least restrictive environment" for that student. But, only two-thirds of Wisconsin art teachers agreed with the statement "students with EEN should be educated in regular education classes with their peers." More art educators should be agreeing with that statement.

In general, Wisconsin art educators report very little emphasis in college course work on specific EEN. Nevertheless, more than half of Wisconsin art teachers said they felt somewhat confident in their ability to teach students with EEN. For more than 90% of the sample, one or no courses in special education were required for initial licensure. A little less than half of Wisconsin art teachers have attempted additional college course work related to working with students with EEN since graduation. Yet, nearly three-fourths of Wisconsin art educators said their college course work did a poor or non-existent job of preparing them to work with students with EEN.

Almost half of Wisconsin art educators feel that the effect of students with EEN in classes with regular students is somewhat negative. Art teachers are divided on the questions of the social value of students with EEN in regular education classes and almost four-fifths of Wisconsin art teachers said their regular education students feel comfortable with students with EEN in their art classrooms.

Not quite half of Wisconsin art teachers said they had taken a graduate course or workshop in the last two years relating to work with students with EEN. Those teachers who did take a course most often chose course work related to learning disabilities, behavioral disability, attention deficit disorder or attention deficit hyperactivity disorder, and cognitive disorder (mild/moderate). Art teachers who chose not to take course work relating to students with EEN said their primary reason for doing so was they did not want to spend the time to take the courses.

In general, most art teachers felt there is a need for more course work relating to students with EEN. Course work people would choose are in behavioral disability, attention deficit disorder or attention deficit hyperactivity disorder, learning disabilities, and cognitive disability (mild/moderate). Art teachers said they would prefer to drive an hour or less to attend these courses and almost half said they would like to take the courses in the summer.

The most frequent educational strategies used by Wisconsin art teachers are peer tutoring, cooperative work, and task analysis. Approximately 12% of Wisconsin art educators have an adaptive education license.

The relationship between Wisconsin art educators and the special education staff in their buildings directly impacts on the art teachers' work with students with EEN. A little more than half of Wisconsin art teachers feel they have a good understanding of the education assessment process used to identify students with EEN in their district. Not quite half of Wisconsin art educators are asked for input about a particular student with an EEN disability. Art teachers generally do not have input into the student's IEP or are involved in writing the student's IEP.

About half of Wisconsin art teachers are satisfied with their meeting time with special educators in their buildings. Those who were dissatisfied said the meeting times and places were not convenient for their schedule. Yet, the majority of art teachers feel they can get help in understanding the EEN of the students they have in class from the special education teacher. Art educators also felt they could get help from the special education staff in adapting tools and instruction for their students with EEN.

CHAPTER 4

Conclusions and Implications

It is my belief that, although they are well-trained, Wisconsin art teachers feel inadequately prepared to teach students with EEN in their art classes for several reasons. The perception of this inadequacy affects the attitudes of Wisconsin art educators as they encounter a wide range of types of EEN in their art classrooms. The delivery system of art education for students with EEN can be improved by better preparation of Wisconsin art teachers. Wisconsin art educators appear to be willing to accept the challenge of teaching students with EEN but need better pre-service and graduate level training. Interpretation of the data from this survey of Wisconsin art teachers has led to the development of the following conclusions and implications about Wisconsin art educators and their work with students with EEN.

Conclusion 1:

About one-third of art teachers feel that students with EEN should be included in their art classes. Is this an acceptable number? Teachers need to be better informed about their responsibility toward students with EEN.

Implications:

Art teachers generally are not familiar with the intent of IDEA and the concept of educating the student with EEN in their least restrictive environment. More than three-fifths of Wisconsin art teachers said they knew nothing specific about IDEA and how it directly impacts on their art classrooms. Provisions in

IDEA directly influence the placement of students with EEN in Wisconsin classrooms in general and art classes in particular. We need to convince teachers and institutions of higher learning of the need to teach pre-service educators about IDEA and its implications and impact on the classroom relating to students with EEN. The Wisconsin Department of Public Instruction may need to consider these as additional requirements for initial or renewal licenses.

Conclusion 2:

Many art teachers have a poor understanding of their district's educational assessment process which often affects their attitude toward students with EEN. Many teachers are similarly frustrated by the lack of input into the individual education plans of their students with EEN.

Implications:

We have not done a good job educating pre-service art teachers about the process of educational assessment that leads to a student's placement in an EEN disability program. Slightly less than half of Wisconsin art teachers said they had only a fair or poor understanding of their district's education assessment process. Wisconsin institutions of higher learning need to consider course work involving the process as part of their graduation requirements for pre-service teachers. The Wisconsin Department of Instruction in collaboration with colleges and universities should consider additional course work as part of the requirements for initial and renewal licensing.

Conclusion 3:

Nearly three-fourths of Wisconsin art teachers report 4 to 10 students with EEN enrolled in their art classes with regular education students. This would seem to be an unacceptable number of students with EEN to make the education for all students in the class effective.

Implications:

School districts and administrators need to realize the effect of students with EEN on a class enrollment. Districts should be encouraged and supported to maintain no more than three students with EEN in classrooms with regular education students. This will make the delivery system of art education and teaching more effective for all students in the class.

Conclusion 4:

Less than half of art teachers report they have an instructional aide or the opportunity to plan with the aide in working with students with EEN prior to the student being in art class.

Implications:

A classroom instructional aide having regularly scheduled time to collaborate with the art teacher would be a very powerful tool for better teaching of students with EEN. Serious consideration should be given to encouraging and supporting school districts in an effort to increase the amount of time an instructional aide is available to art classrooms for students with EEN. Additional training in workshops or a specific course of study for an aide license should be considered for aides working with students with EEN. Teachers need to be given time in their schedules to collaborate with the aides prior to the time the student with EEN is in class. This will enable both the teacher and the aide to best meet the needs of the students with EEN.

Conclusion 5:

Nearly three-quarters of Wisconsin art teachers believe they accommodate more students with EEN than their regular education classroom teacher peers. Yet, slightly more than 75% of art teachers feel inadequately prepared to work with all types of students including the large variety of types of EEN encountered in their classrooms.

Implications:

We have not convinced institutions of higher learning of the need for additional pre-service course work for art teachers relating to effectively teaching students with EEN. At present, teacher success in the classroom is based largely on pre-service college preparation for teaching all students which may be inadequate for those with EEN. The Wisconsin Department of Public Instruction collaborating with institutions of higher learning may need to consider additional course work relating to students with EEN for initial license requirements.

Conclusion 6:

Even though almost three-quarters of art teachers regard themselves as inadequately prepared to teach students with EEN, many do not appear anxious to engage in further study as a solution.

Implications:

We have not yet convinced educators of the importance of educating EEN students. Further study may be needed to determine more exactly the reasons for art educators' reluctance to attempt additional study in this area. The Wisconsin Department of Instruction may have to be more directive about areas of competence for license renewal.

Conclusion 7:

Nearly half of Wisconsin art educators feel there is a need for more graduate level course work relating to working with students with EEN. Many, however, have not taken advantage of course work currently being offered. Again, further study may need to be conducted to determine why teachers have not taken advantage of course work being offered.

Implications:

We need to convince art teachers currently out in the field of the importance and benefits of additional course work relating to students with EEN., Collaboration between colleges and universities and the Wisconsin Department of Instruction could result in phasing in the requirement of an adaptive education license for renewal of license. Course work needs to become as easily available to teachers as possible. Many suggest course work in the summer with no more than one hour driving time for the teacher. Course work areas for colleges and universities to begin concentrating on should be related to work with students with behavioral disabilities, attention deficit disorder and attention deficit hyperactivity disorder, learning disabilities, and cognitive disabilities (mild/moderate).

Conclusion 8:

Nearly half of art teachers feel that students with EEN generally have a negative impact on their classrooms. The art teacher's perceived ability to effectively teach students with EEN will affect teacher attitudes about students with EEN and thus will have an impact on the teaching in that classroom. Teachers generally feel they are not well prepared to teach students with EEN.

Implications:

We have not done a good job preparing pre-service teachers to work with students with EEN. Better preparation will result in improved teacher attitude toward work with students with EEN. Additional pre-service course work relating to students with EEN would do much to enhance the attitude of art teachers relating to students with EEN. Wisconsin institutions of higher learning need to consider increasing the number of courses relating to work with EEN for pre-service and license renewal. The Wisconsin Department of Public Instruction may need to consider an adaptive license as part of the requirement for initial licensure.

The changing laws relating to students with EEN and public education have had a considerable effect on the enrollment of students in Wisconsin art classrooms. It is my belief that Wisconsin art teachers are willing and capable of accepting the additional challenge of teaching students with EEN more effectively. Art teachers need better tools to be able to accomplish this. Wisconsin colleges and universities and the Wisconsin Department of Instruction need to better assist Wisconsin art educators to meet the challenge by offering better preparation for effective teaching of students with EEN to those entering the field of art education. As a result, students with EEN as well as regular education students would benefit greatly.

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APPENDIX

August 30, 1996

Dear Wisconsin Art Educator:

Federal legislation regarding students with disabilities in regular education classes is having a far reaching effect on American education. At the present time there is little information on the impact of this legislation on Wisconsin art educators. Decisions are made at various levels in education detailing the kind of education needed to teach students with disabilities. How do these impact you - the Wisconsin art teacher?

As a member of the Wisconsin Art Education Association you are in tune with many current ideas in our field. At this point there is no information to show how Wisconsin art educators feel about the impact of federal legislation for teaching students with disabilities. I believe it is important for Wisconsin art teachers to be heard on this issue.

Responses by Wisconsin art educators to this assessment will be shared with institutions of higher learning, CESA agencies, and the Wisconsin Department of Public Instruction. Your responses are extremely important to truly represent the thinking of WAEA members. **It is very important that each questionnaire be completed and returned.** As an art educator in the field, you alone can provide some of the best information on the impact of this federal legislation on you and your art classes and students. **All individual responses will be kept completely confidential.**

It would be greatly appreciated if you would complete the enclosed questionnaire and **return it today in the postage paid envelope provided.** Your views on the impact of federal legislation on teaching students with disabilities need to be part of the discussion of this issue. **I would like to receive all completed surveys by Tuesday, September 10, 1996.**

You may receive a summary of results by writing "copy of results requested" on the back of the return envelope, and printing your name and address below it. Please **do not** put this information on the questionnaire itself.

If you have any questions, please call me at 414-337-0936.

Thank you for your assistance with this very important project!

Sincerely,

Mark S. Hillert
Masters Degree Candidate
Adaptive Education - Art
St. Norbert College

CLASSROOM DEMOGRAPHICS:

1. Approximately how many students with identified disabilities (EEN) are enrolled in your building?

   ____

2. Are students with EEN disabilities routinely assigned to your art classroom?

   YES (96%) NO (4%)

3. Including the students with EEN disabilities, what is the average enrollment of your art classes?

   a. 15-20 (15%) b. 21-25 (61%) c. 26-30 (22%) d. over 31 (3%)

4. What is the greatest number of students with EEN disabilities you have worked with in a single classroom?

   a. 1-3 (18%) b. 4-6 (45%) c. 7-10 (28%) d. 11-? (10%)

5. On average, how many students with EEN disabilities do you have enrolled in a single classroom?

   a. 1-3 (59%) b. 4-6 (35%) c. 7-10 (3%) d. 11-? (2%)

6. Do you believe that Wisconsin art teachers accommodate more or fewer students with EEN disabilities than regular education classroom teachers?

   1. More students with disabilities (75%)
   2. Fewer students with disabilities (3%)
   3. Not sure (23%)

7. How often would EEN students with the following disabilities be included in your art classroom?

   a. Behavioral disability
      NEVER (3% SELDOM (2%) OCCASIONALLY (15%) FREQUENTLY (80%)

   b. Learning disability
      NEVER (0%) SELDOM (0%) OCCASIONALLY (7%) FREQUENTLY (93%)

   c. Cognitive disability
      NEVER (4%) SELDOM (7%) OCCASIONALLY (26%) FREQUENTLY (63%)

d. Severe and profound
NEVER (29%) SELDOM (24%) OCCASIONALLY (21%) FREQUENTLY (26%)

e. Physical disability (e.g. CP, MS, etc.)
NEVER (12%) SELDOM (17%) OCCASIONALLY (32%) FREQUENTLY (39%)

f. Visual disability
NEVER (19%) SELDOM (22%) OCCASIONALLY (26%) FREQUENTLY (33%)

g. Hearing disability
NEVER (10%) SELDOM (21%) OCCASIONALLY (33%) FREQUENTLY (36%)

h. Autistic
NEVER (36%) SELDOM (19%) OCCASIONALLY (16%) FREQUENTLY (29%)

i. ADD/ADHD
NEVER (4%) SELDOM (2%) OCCASIONALLY (10%) FREQUENTLY (84%)

j. Other: Specify ____________________
NEVER (12%) SELDOM (4%) OCCASIONALLY (16%) FREQUENTLY (60%)

8. If students with EEN disabilities are not included in your regular art classroom, what is the PRIMARY way they receive art experiences in your school?

35% a. The art teacher provides them in a different classroom setting.

34% b. The art activity is provided by the special education teacher.

5% c. The art activity is provided by the special education teacher who has an adaptive art license.

26% d. No art instruction is provided.

9. Do you have an instructional aide who comes to your art classroom when you have students with disabilities in that group?

YES (47%) NO (53%)

If YES (Answer items A, B, and C below.)
If NO (Go to Question 10.)

A. Which of the following best describes the aide's involvement in your classroom?

1. Full time, always there when the student(s) with disability(ies) is/are there. (38%)
2. Available to be in my classroom at my request. (47%)
3. In my classroom on a regular rotating basis. (15%)

B. To what extend does the instructional aide in your art classroom engage in each of the following activities?

(Circle one only.)

	NEVER 1	SELDOM 2	ALWAYS 3
Participates in planning art activities for the student with disability.	1 (66%)	2 (26%)	3 (7%)
Takes directions when the student gets directions.	1 (9%)	2 (20%)	3 (70%)
Contributes useful information about how to best meet the needs of the student with disability	1 (17%)	2 (50%)	3 (33%)

C. To what extent does the presence of an instructional aide affect your teaching a student with disability?

(Circle one only.)

1. ...Enhances how I plan and teach in my art room. (43%)
2. ...Has no effect on how I teach or prepare for the class. (49%)
3. ...Complicates what I have to do in planning and teaching. (8%)

LEGAL ASPECTS:

10. One of the most important pieces of legislation governing the education of students with disabilities are PL 94-142/IDEA. Which of these statements best describes your knowledge of this legislative act.
(Circle one only.)

    1. ...I am thoroughly familiar with the provisions of this law as it relates to students with EEN disabilities in my art classroom. (13%)
    2. ...I know something about the provisions of these laws as it relates to students with EEN disabilities in my art classroom. (26%)
    3. ...I know very little about the provisions of these laws as they relate to students with EEN disabilities in my art classroom. (26%)
    4. ...I know nothing specific about the provisions of these laws as they relate to students with EEN disabilities in my art classroom. (36%)

11. Based on your understanding of PL 94-142/IDEA, which of the following is true? (Circle one only.)

    41% a. Students with EEN disabilities must be included in my art classroom.

    55% b. Students with EEN disabilities may be included in my art classroom.

    5% c. Students with EEN disabilities do not have to be included in my art classroom at all.

12. To what extent do you agree with the following statement:

    Students with EEN disabilities should be educated in regular education classes with their peers.

    STRONGLY DISAGREE   DISAGREE   NO OPINION   AGREE   STRONGLY AGREE
    1   2   3   4
    (7%)   (27%)   (58%)   (7%)

ART TEACHER PREPARATION:

13. To what extent did your college education courses deal with:

		NO EMPHASIS	SOME EMPHASIS	SUBSTANTIAL EMPHASIS
a.	Behavior disorder	1 (56%)	2 (41%)	3 (3%)
b.	Learning disability	1 (51%)	2 (45%)	3 (4%)
c.	Cognitive disability - mild/moderate	1 (51%)	2 (44%)	3 (5%)
d.	Cognitive disability - severe and profound	1 (68%)	2 (30%)	3 (2%)
e.	Physical disorder (e.g., CP, MS, etc.)	1 (65%)	2 (30%)	3 (2%)
f.	Visual disability	1 (71%)	2 (27%)	3 (2%)
g.	Hearing disability	1 (73%)	2 (25%)	3 (1%)
h.	Autism	1 (79%)	2 (21%)	3 (0%)
i.	ADD/ADHD	1 (78%)	2 (20%)	3 (2%)
j.	Other: Specify: ______	1 (63%)	2 (19%)	3 (19%)

14. How confident do you feel about your ability to work with students with disabilities? (Circle one only.)

1. I feel very confident. (25%)
2. I feel somewhat confident. (57%)
3. I do not feel too confident. (17%)
4. I do not feel at all confident. (2%)

15. How many special education courses were you required to take in order to receive your initial teaching license?

0 - 60% COURSES
1 - 25%
2 - 11%

16. How many special education courses have you taken since your initial license?

0 - 42% COURSES
1 - 19%
2 - 12%
3 - 11%

17. How well do you feel your college course work prepared you for working with students with EEN disabilities in art classes? (Circle one number only.)

NOT AT ALL				PREPARED ME VERY WELL
1	2	3	4	5
41%	32%	15%	11%	1%

ART EDUCATOR PERCEPTIONS:

18. What effect do you feel students with EEN disabilities have on your classroom? (Circle one only.)

NEGATIVE	SOMEWHAT NEGATIVE	NEITHER POSITIVE OR POSITIVE	SOMEWHAT POSITIVE	POSITIVE
1 (4%)	2 (44%)	3 (35%)	4 (14%)	5 (4%)

19. Please respond to the following statements to describe your experience with students with EEN disabilities in your art classroom?

(PLEASE MAKE A CHOICE FOR EACH STATEMENT.)

a. ...It has opened up new and positive experiences for me in working with students with EEN disabilities.

1....AGREE (72%) 2....DISAGREE (28%)

b. ...I can see the social value of students with EEN disabilities in my classes, but am still frustrated sometimes.

1....AGREE (90%) 2....DISAGREE (10%)

c. ...I feel students with EEN disabilities should not be included in my art classroom.

1....AGREE (13%) 2....DISAGREE (87%)

d. ...My regular education students feel uncomfortable with students with EEN disabilities in my art classroom.

1....AGREE (21%) 2....DISAGREE (79%)

AVAILABILITY OF PROFESSIONAL GROWTH OPPORTUNITIES:

20. Within the last two years, have you had the opportunity to take a graduate course or workshop relating to work with students experiencing disabilities?

1....YES (43%) 2....NO (57%)

A. If YES - Did your course/workshop cover the following areas of disability?

	YES 1	NO 2
1 ... Behavioral disability	1 (90%)	2 (10%)
2 ... Learning disability	1 (94%)	2 (7%)
3 ... Cognitive disability mild/moderate	1 (81%)	2 (19%)

4 ... Cognitive disability severe/profound	1 (64%)	2 (36%)
5 ... Physical disability (e.g., CP or MS, etc.)	1 (64%)	2 (36%)
6 ... Visual disability	1 (57%)	2 (43%)
7 ... Hearing disability	1 (59%)	2 (42%)
8 ... Autism	1 (55%)	2 (46%)
9 ... ADD/ADHD	1 (85%)	2 (15%)
10 ... Other (Specify ________)	1 (0%)	2 (0%)

B. If NO - How important were each of the following in your decision not to take this opportunity?

	YES, IMPORTANT	NO, NOT IMPORTANT
1 ... travel too far	1 (61%)	2 (39%)
2 ... cost too much	1 (71%)	2 (29%)
3 ... not in the area of disability that I was interested in	1 (48%)	2 (52%)
4 ... did not want to spend the time	1 (53%)	2 (47%)
5 ... I have been able to obtain inservice program through my school district or CESA	1 (56%)	2 (44%)

6 ... Which of the above was the PRIMARY REASON you did not take this opportunity? 1 - 16% 2 - 25% 3 - 16%
4 - 29% 5 - 14%

21. There are enough graduate courses or workshops that I could attend to find out information and methods of working with students with disabilities.

STRONGLY DISAGREE	DISAGREE	AGREE	STRONGLY AGREE
1 (9%)	2 (39%)	3 (44%)	4 (9%)

22. How interested would you be in taking a graduate course covering students with the following EEN disabilities? (Circle all/any that apply.)

	NOT AT ALL	NOT TOO INTERESTED	SOMEWHAT INTERESTED	VERY INTERESTED
	1	2	3	4
a...Behavioral disability	1 (14%)	2 (12%)	3 (48%)	4 (26%)
b... Cognitive disability - mild/moderate	1 (18%)	2 (21%)	3 (44%)	4 (17%)
c... Cognitive disability - severe/ profound	1 (27%)	2 (29%)	3 (29%)	4 (15%)
d... Physical disability (e.g., CP or MS)	1 (19%)	2 (22%)	3 (45%)	4 (14%)
e... Hearing disability	1 (22%)	2 (28%)	3 (38%)	4 (12%)
f... Learning disability	1 (19%)	2 (16%)	3 (42%)	4 (24%)
g... Visual disability	1 (24%)	2 (23%)	3 (37%)	4 (16%)
h... ADD/ADHD	1 (17%)	2 (12%)	3 (35%)	4 (36%)

i... Autism	1 (26%)	2 (27%)	3 (31%)	4 (16%)
j... Other Specify ___	1 (35%)	2 (25%)	3 (25%)	4 (15%)

23. A. The maximum amount of time I would be willing to invest in driving for this course would be: (Circle one only.)

1...less than 1 hour (75%) 2...1 hour (19%)
3...2 hours (5%) 4...3 hours (1%)
5...more than 3 hours (0%)

B. I would like to take this course: (Circle one only.)

1...during the school year (38%)
2...only on weekends (1 per month) (17%)
3...during the summer (45%)

FREQUENCY AND NATURE OF SUCCESSFUL EEN/ADAPTIVE TEACHING STRATEGIES:

24. List two ways you individualize/adapt instruction for students with EEN disabilities in your art classroom. ______________________
____

25. How often do you use these strategies in working with students with EEN disabilities?

a...cooperative work	NEVER (2%)	SELDOM (42%)	FREQUENTLY (56%)
b...peer tutoring	NEVER (6%)	SELDOM (34%)	FREQUENTLY (60%)
c...task analysis	NEVER (15%)	SELDOM (38%)	FREQUENTLY (47%)

26. What are methods of adaptations that you have successfully used in working with a student with EEN disabilities in your art classes.

Please be as specific as possible. ______________________
____

COLLABORATION WITH EEN PROFESSIONALS:

27. My understanding of the educational assessment process my district uses for students with EEN disabilities is:

POOR	ONLY FAIR	GOOD	EXCELLENT
1 (12%)	2 (34%)	3 (44%)	4 (10%)

28. How often does the special education teacher ask for your input when a student is being considered for an EEN referral?

NEVER	RARELY	SOMETIMES	ALMOST ALWAYS	ALWAYS
1(16%)	2 (23%)	3 (23%)	4 (27%)	5 (12%)

29. I have adequate input into IEPs for student(s) with disabilities in my classroom:

NEVER	RARELY	SOMETIMES	ALMOST ALWAYS	ALWAYS
1 (27%)	2 (25%)	3 (27%)	4 (12%)	5 (10%)

30. I am usually invited to participate in the writing of the IEP for students with EEN disabilities in my art classes:

NEVER	RARELY	SOMETIMES	ALMOST ALWAYS	ALWAYS
1 (40%)	2 (28%)	3 (20%)	4 (6%)	5 (6%)

31. Is there a formal procedure governing how often you meet with the special education teacher(s) who work with your students with EEN disabilities?

1...YES (8%)   2...NO (92%)

32. In a typical two-week period, how often would you meet with the special education teacher(s) who work with your students with EEN disabilities?

a....0 times (43%)   b...2-3 times (33%)
c...4-5 times (13%)   d...more than 5 times (9%)

33. How satisfied are you with the frequency of the meeting time you have with the special education teacher(s) who work with your students with EEN disabilities?

A. (Select only one.)

VERY SATISFIED	SOMEWHAT SATISFIED	SOMEWHAT DISSATISFIED	VERY DISSATISFIED
1 (17%)	2 (30%)	3 (30%)	4 (23%)

B. If **DISSATISFIED** which of the following reasons BEST explains the difficulties you encounter meeting with the special education teacher(s) who work with your students with EEN disabilities.

(Select only one.)

1...times/places are not convenient for my schedule. (47%)
2...special education teacher not receptive to meeting often. (20%)
3...too many teachers to meet with. (29%)
4...meetings don't accomplish anything, just frustrate me more. (4%)

34. I have good communication with the special education teacher who works with students with EEN disabilities I have in art class.

STRONGLY AGREE	AGREE	DISAGREE	STRONGLY DISAGREE
1 (26%)	2 (46%)	3 (21%)	4 (7%)

35. The special education teacher helps me understand my students' EEN disabilities.

STRONGLY AGREE	AGREE	DISAGREE	STRONGLY DISAGREE
1 (20%)	2 (48%)	3 (28%)	4 (5%)

36. To what extent is the special education staff in your school willing to help you work on adapting work or tools for a student with EEN disabilities in your art classes?

STRONGLY AGREE	AGREE	DISAGREE	STRONGLY DISAGREE
1 (20%)	2 (5%)	3 (19%)	4 (9%)

TEACHER DEMOGRAPHICS:

37. What is the approximate number of students in your school district?

____

38. Approximately how many students are in your school building?
< 250 - 8%
251-500 - 41%
501-750 - 31%
751-100 - 10%
1001-1500 - 7%

39. What is the average number of students in your art classes?
Mean Reported = 23.5

40. What is your "ideal" number for students in an art class?
Mean Reported = 19

41. What is your "ideal" number for students with EEN disabilities in an art class?
Mean Reported = 2.5

42. What are the grade levels of your students?

		YES	NO
a.	K-5	1 (77%)	2 (23%)
b.	6-8	1 (63%)	2 (37%)
c.	9-12	1 (57%)	2 (44%)
d.	other	1 (32%)	2 (68%)

43. Are you:

1. Female (80%)   2. Male (21%)

44. Number of years of teaching. Mean Reported - 18 years

45. Number of years teaching in present position. Mean Reported = 13

46. Do you teach in more than one building?

1...YES (30%) 2...NO (70%)

47. What is the size of the community you teach in? (Circle one only.)

a... 0-7,500 (33%)
b... 7,501-15,000 (27%)
c... 15,001-50,000 (22%)
d... 50,001 or above (18%)

48. Do you have the adaptive art education (859) license? (Circle one only.)

A. 1...YES (12%) 2...NO (89%)

B. If YES - What year did you get it? __________

49. Was your initial art license issued by a state other than Wisconsin?

A. 1...YES (15%) 2...NO (85%)

B. What state? __________________________

50. Do you teach in a public school in the state of Wisconsin?

1. Public (97%)
2. Private (1%)
3. Other: Specify (1%)